

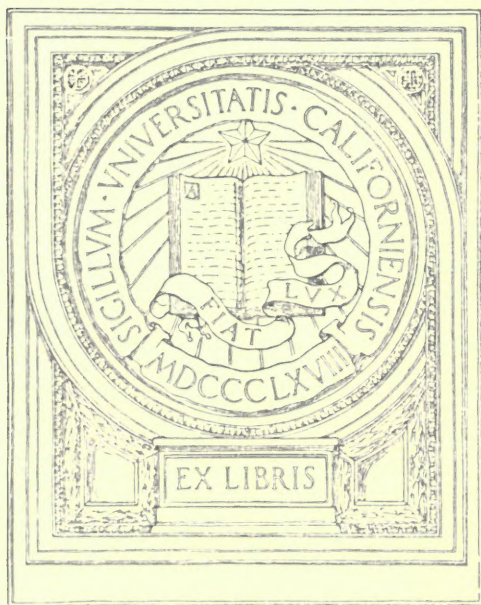
COLLEGE SERIES OF GREEK AUTHORS

FOUR PLAYS OF
MENANDER

CAPPS

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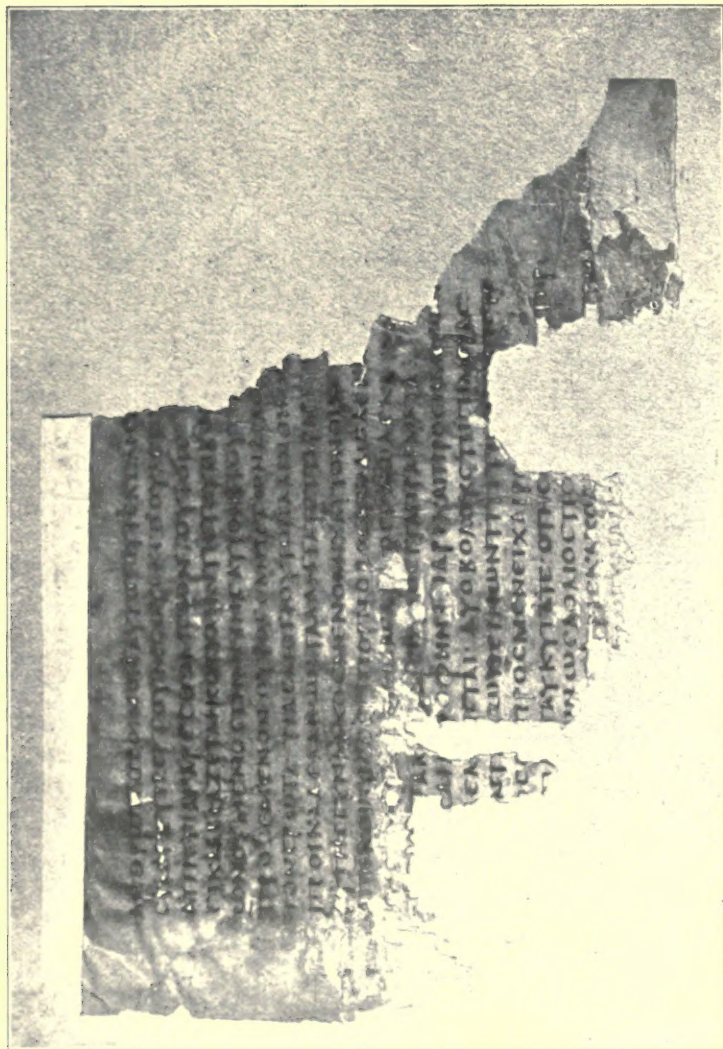
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THE ST. PETERSBURG FRAGMENT OF THE EPIREPONTES, RECTO (pp. 94 ff.)

COLLEGE SERIES OF GREEK AUTHORS

EDITED UNDER THE SUPERVISION OF

JOHN WILLIAMS WHITE AND CHARLES BURTON GULICK

FOUR PLAYS OF MENANDER

THE HERO, EPITREPONTES, PERICEIROMENE
AND SAMIA

EDITED, WITH INTRODUCTIONS, EXPLANATORY NOTES
CRITICAL APPENDIX, AND BIBLIOGRAPHY

BY

EDWARD CAPPS

PROFESSOR OF CLASSICS IN PRINCETON UNIVERSITY

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TO

JOHN WILLIAMS WHITE

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PREFACE

This edition has been prepared in the belief that American college students may now profitably read Menander, the unrivaled master of Plautus and Terence, if the text of the manuscript found at Aphroditopolis in 1905 is made available to them in an edition adapted to their needs. Menander should prove no more difficult to the average college freshman than Terence, and considerably less difficult than Plautus. To those who read Plautus and Terence in our colleges Menander should make a direct and forceful appeal, such is the lucidity and charm of his style, his fidelity to life in the portrayal of character, and the logical simplicity of his plots. Even the young student will be sensible of the difference in atmosphere between the more or less exotic Graeco-Roman comedies and those of the Greek poet, who depicts the men and women of his own day with the skill of one who knew them well and was himself a product of the social conditions in which they lived.

The chief difficulties that confront the editor who sets himself the task of adapting the new plays to the needs of college students arise from the illegibility and mutilation of certain portions of the manuscript and the fragmentary state in which the several plays are preserved. In dealing with mutilated and illegible lines I have generally attempted to supply a text which should duly take into account the preserved traces of writing and the reported extent of the lacunae and at the same time should yield a meaning consistent with the immediate context, with the plot as a whole, and with Menander's known stylistic and metrical usage. I am fully aware of the hazardous nature, in many instances, of such a procedure, and in particular of my own inability to achieve the ideal which Professor John Williams White so justly formulates in his authoritative discussion of the iambic trimeter in Menander: "to restore the mutilated verses of the poet, whenever this can be done, in

order that as much as possible of the original language and action of these charming plays may be preserved for the reader; but . . . in such a fashion as nowhere to distract attention from the poet's own manner. The restorer should be content to be commonplace and should impose upon himself the severest limitations of form." To the limitations of form which Professor White prescribes and himself defines, in the article to which reference has just been made, the great majority of restorations admitted into the text of this edition have been made to conform. In exceptional cases, however, a metrical structure which is supported by relatively few examples in the preserved lines has been admitted on what seemed to be the evidence of the manuscript; but attention is usually drawn in the notes to such deviations from the poet's normal usage. How far the restored text conforms in other respects to the above-mentioned criteria the judgment of others must decide. But that the labors of the two score of scholars who have enthusiastically given themselves to the study of these comedies have resulted in the discovery of the poet's own words in many passages, and of the poet's thought, if not his exact words, in many other passages, is shown by the large number of lines in which a consensus of editorial opinion has already been reached. It seemed to me a better plan to present to the student such a restored text, with its inevitable uncertainties, than to permit his attention to be constantly distracted by groups of unorganized letters and by dots and dashes indicating lacunae. While freely adopting the suggestions of others wherever they seemed to satisfy the conditions, I have admitted many suggestions of my own, in the hope that I might here and there contribute something to the constitution of the text or to the understanding of the plays. In order that neither the young student nor the professional scholar may be in doubt as to whether he is reading Menander or the verses of a restorer, all supplements except the slightest and most obvious are inclosed in angles inconspicuously placed above the line.

The complete loss of portions of these four plays can of course be fully repaired only by the fortunate discovery of these portions in other manuscripts. But, with the exception of the first play, of which

practically only the prologue is preserved, enough remains, especially of the *Epitrepontes* and *Periceïromene*, to enable the reader to follow the plots in their main outlines. By means of explanatory statements inserted in the text at points where considerable portions are missing, and by full notes at these places, I have endeavored to bridge over the lacunae and thus in a measure to restore the continuity of the action. In these notes and explanations, and in the introductions to the several plays, where questions pertaining to the plots and to the rôles sustained by the characters are discussed, I have tried to present the available evidence on matters of plot-construction. The mature student will find his interest in matters of dramatic technique stimulated, and his insight into the processes of the dramatic poet's art quickened, by the independent study of the problems presented by the *disiecta membra* of these comedies, especially since the position of the manuscript fragments in relation to the whole play has in almost every instance been determined.

Notwithstanding the objections raised by Professor Körte in the preface to his edition, I have acted on my belief that the St. Petersburg parchment fragment 2 belongs to the *Epitrepontes* and has its place at the end of the third act. As regards papyrus fragment M, which I formerly associated with the quotation 600 K. and assigned to the prologue, I have accepted as conclusive the testimony of M. Seymour di Ricci that it makes a juncture with fragment NT, and at the last moment have made the necessary change in the plates. The quoted fragments of the four plays have been assigned, where possible, to appropriate positions. The papyrus fragments LPS, which scholars now generally agree in attributing to a fifth comedy, and the small papyrus fragments¹ U and V, which have not yet been placed, are not included in this edition.

The published facsimile of the four Leipzig pages of the *Periceïromene* and of vv. 855 to 887 of the *Oxyrhynchus* fragment of the same play, and the photograph of the St. Petersburg fragment of the *Epitrepontes*² kindly furnished me by Director Kobeko of the

¹ First published by Körte, p. 150 of his edition.

² The photograph of the recto side of this fragment, on which see pp. 34 f. below, is reproduced in this edition.

Imperial Public Library of St. Petersburg, have been of assistance in constituting the text. I have ventured to depend upon these reproductions in a few instances, especially in the mutilated end of the second Leipzig fragment, and to depart from the readings favored by the scholars who have examined the manuscripts directly. The lack of a photographic reproduction of the Cairo manuscript is a serious handicap to every editor and has greatly retarded the work of reconstructing the text. Not only are passages still uncertain which would in all probability have been finally restored, but the wavering and often conflicting testimony of the scholars who have examined the papyrus has led to an unnecessary and unfortunate multiplication of conjectural restorations. And yet, with our present imperfect knowledge of this manuscript, many proposed restorations which will ultimately be discarded have at present a provisional standing in the history of the text and will assist both in the final decipherment of doubtful verses and in the interpretation of hopelessly defective passages. I have therefore thought it desirable to give in the Critical Appendix a full report of the divergent or mutually complementary readings of Lefebvre, Körte, and di Ricci, and also to record rather fully the more notable restorations that have been suggested. It is hoped that the Critical Appendix, in spite of its bulk, will be found useful as a record of the scholarly labor which has been bestowed upon this manuscript since its discovery. It should be added, however, that no such record can do full justice to the contributions of the first editor, M. Lefebvre.

The commentary is designed to give the college student the help he needs for the understanding of the poet's language and style and of the plays as a whole. At the same time many of the notes are consciously addressed to the maturer student and to the professional scholar. In the present stage of Menandrian studies no apology is needed for the resulting lack of sharp definition,—for the intermingling of notes on elementary matters of style and grammar with statements on technical points of meter or on Hellenistic diction. In the interest of the latter class of students especially I regret that the leisure hours of the year which has been at my disposal for this task have proved too few for the preparation of the

comprehensive general introduction which I originally planned. I shall hope to supply this deficiency if a second edition is ever called for.

The manuscript of this edition was sent to the printer in the summer of 1909. During the progress of the book through the press a number of important articles and books have appeared, of which I have been able to avail myself only to a limited extent. Legrand's comprehensive and scholarly treatise on the New Comedy came into my hands too late to be of service. My use of Sudhaus' edition has of necessity been restricted almost wholly to the Critical Appendix. The valuable articles on the *Periceirromene* by von Arnim, Robert, and Schmidt contributed valuable suggestions, but necessitated no essential modification of my own views, for after the publication of the Leipzig fragments I had independently reached conclusions regarding the plot of this play that in important details coincided with those advanced by one or another of these scholars. Gerhard's article on the same play reaches me as I write this preface. Harmon's ingenious discussion of the title and plot of the play which is currently entitled "*Samia*" was courteously communicated to me by its author before its publication; but I have been able to make only a passing reference to it in the commentary on this play. The same statement applies also to Rees' analysis of these plays with reference to the number of actors employed. After Körte's edition had reached me I was able to insert in the plates his reading of E. 146, to transfer M to its proper place, and from E. 648 on to adopt the most important contributions to the text communicated in his edition. To all the scholars mentioned in the Bibliography, with the exception of those whose contributions are marked as having been inaccessible to me, I desire to make a general acknowledgment of indebtedness, and more especially to van Leeuwen, Robert, Bodin and Mazon, Croiset, Körte, and Sudhaus for the help derived from their editions, and to these scholars and to von Arnim, Headlam, Hense, Legrand, Leo, Schmidt, White, and Wilamowitz for important suggestions of which I have made use in my commentary.

To Messrs. Ginn and Company and their editorial staff I would express my thanks for the courtesy and liberality with which they

have coöperated with me in seeing through the press an unusually difficult piece of work, which has made heavy demands upon their patience by reason of the shifting nature of the subject-matter, and particularly to their accomplished proofreader, Mr. Steven T. Byington, whose scholarly advice and criticism have been of exceptional value.

I count it a high privilege to be permitted to dedicate this volume to my friend Professor John Williams White as a slight token of personal esteem and in recognition of the influence upon my own studies of his high ideals and distinguished achievement in scholarship. For friendly offices most generously given I can never hope to make adequate acknowledgment.

EDWARD CAPPS

PRINCETON UNIVERSITY, March 24, 1910

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HPΩΣ

THE HERO

The fragments of Menander's comedies which have been found in Egypt in recent years have been disconnected scenes or portions of scenes from the inner part of plays. The Georgus alone has brought information regarding Menander's methods of exposition, for which we have hitherto been obliged to depend upon the Latin translations of his plays; and of the Georgus the beginning is missing in the Geneva fragment. We are therefore very fortunate in having, among the leaves of the volume of Menander which M. Lefebvre discovered, two pages from the very beginning of the second of the plays which that volume originally contained. Pages 29 and 30 of the Cairo codex, contained on folio A, give a metrical hypothesis, the cast of characters, and the first 52 verses of a play which cannot be brought into relation with any of the other plays found in this papyrus. The title, however, is lost from the heading over the hypothesis. To judge by the position of the remains of this heading, —ΕΝΑΝΔΡΟΥ, the title may have been a word of eight letters; or, on the supposition that the initial letters of the title and author's name were twice as large as the rest and that a space of two letters separated the two words, the title may have contained only four letters.¹

The coincidence that Menander wrote a play entitled Ἡρώς, from which nine quotations accompanied by the title survive, and that in the list of characters, after the names of the two slaves who speak the prologue, occurs the name Ἡρώς θεός, led the first editor, M. Lefebvre, to make the happy suggestion that this play was the Hero. After the critical nature of the situation had been expounded in the

¹ A. Körte, *Ber. d. sächs. Akad.*, 1908, p. 138. In the heading over the hypothesis to the Dionysalexandrus of Cratinus, *Oc. Pap.* IV, p. 69, the initials of title and author are distinguished by lines drawn above and below them. There, however, the author's name is below the title, not in the same line with it, and between the two stands the numeral ᾗ.

prologue, the god appeared, like Ἄγροια in the *Periceironene*, and set in motion the train of circumstances that led to the dénouement.

Inasmuch as no one of the nine quotations to which the title Ἦρωι is attached¹ recurs in the 52 lines of the new text, the identification cannot be regarded as certain. And yet it gains in plausibility when we observe that all the certified quotations which are of sufficient extent, to suggest to our minds a setting and a context fit admirably into the plot as we know it and can be appropriately assigned to one of the characters. This is especially true of fr. 211, "How sad it is that I alone must bear misfortunes such as pass the mind's belief." The words of the hypothesis, οὐκ εἰδῶναι δ' ἡ μήτηρ ἄγαν ἐδυσχέρισε, read almost as a commentary on this passage.

The small fragment O, which contains four and five broken verses on recto and verso respectively, has been thought by Lefebvre and subsequent editors to be a portion of the *Hero*. It contains not only the name of Myrrha (who might be the matron of the *Periceironene*) and a reference to the events of "eighteen years ago" which play so important a part in the complication of the plot, but also an allusion to "the shepherd." The triple coincidence makes the identification practically certain.

The Ἦρος θεός who gave the play its title was in all probability, as Legrand and others have suggested, the tutelary genius of the household. The best argument in favor of this view is furnished by Menander himself. In the *Aulularia* of Plautus, now generally regarded as Menandrian,² the figure of "Lar familiaris" comes from the house of Euclio and speaks the prologue. Hanc domum, he says, iam multos annos est quom possideo et colo. The occasion of his appearance at this time is to bring succor to the girl Phaedra. She is in great trouble. Violated by a young man of the neighborhood who loves her, she is bitterly poor. Her lover, whom she does not know, cannot marry her without a dowry. The time of her confinement approaches. At this juncture the household god intervenes; he causes Euclio to find the treasure, and thus sets in

¹ One quotation unaccompanied by title or author (adesp. 444 K.), one word known to have been used by Menander (1075 K.), and one gloss that is probably derived from Menander (see v. 17) recur in the text.

² See especially Geffken, *Studien zu Menander*, prog. Hamburg, 1898, pp. 1 ff.

motion the train of events which will bring happiness to his charge. We are again reminded of the rôle of *Ἄγροια*, and of that of *Auxilium* in the *Cistellaria* of Plautus. But *Lar* is no such abstraction; he is a real personality, one whose presence and intervention required no justification. We may safely conclude, then, that the intervening god in this play is the household god, the soul of a departed ancestor, whose abode is at the hearth, who watches with loving care over the family,¹ and who has a deep and abiding interest in the welfare of *Myrrhina* and her daughter.

The scene of the *Hero* is given in v. 22—the Attic deme of *Ptelea*, “Elmwood,” of the tribe *Oeneis*. This was one of the most insignificant of the demes of Attica. In literature it is mentioned only by geographers and grammarians. No *Pteleasian* is known to fame, and from the inscriptions *Kirchner* has gleaned the names of only twenty residents, all ordinary persons. The site of *Ptelea* is undetermined, but it probably² was situated on the eastern slope of *Mt. Aegaleus*, the range west of the city, or on the southern end of the *Parnes* range. This play shows clearly that it was, in fact, one of the upland counties. Its citizens were a pastoral folk; *Gorgias* tends the flocks of *Laches*, and his foster-father was a shepherd before him. Elm trees and wild pears grew there, and thither came hunters from the city (fr. *Sabb.*). In the unconventional society of such a community social distinctions would not be very closely drawn. We can understand how *Laches* might give his consent to the marriage of *Davus* the slave to the free-born girl *Plangon*.

The list of characters, in which the names are arranged in the usual way, according to the order in which the personae first enter

¹ In the *Synephebi* *Menander* referred to the heroes as malignant spirits, more ready to harm than to help; and that was the usual conception of the heroes in Attica. *Zenobius* 5. 60, who tells us this (v. also under *Men.* 459 K.), quotes a proverbial expression οὐκ εἰμὶ τούτων τῶν ἡρώων, adding αὐτῇ (i.e. ἡ παροιμία) τέτακται ἐπὶ τῶν βουλομένων εὖ ποιεῖν. It is noticeable that the proverb makes part of a trimeter and that the first person is used. The speaker is himself a hero and of the benevolent kind. The verse comes from such a speech as that of *Lar* in the *Aulularia*, who says *ego Lar sum familiaris ex hac familia*, and either from the original of the *Aulularia* or from the *Hero*. See p. 20 *infra*. In rendering *Ἡρώες* by *Lar* it was not necessary for the Roman poet to transfer the explanation, for *Lar* was always a kindly spirit.

² See *Löper*, *Ath. Mitt.* XVII, p. 405.

the scene, reinforced by the hypothesis and the extant portions of the text, greatly assists our understanding of the plot. These are all typical stage names, familiar in the New Comedy. Laches and Myrrhina are the husband and wife of the play, Gorgias and Plangon the brother and sister. Pheidias is a young man's name; he must be the rich neighbor's son. His father has no part in the play. Sophrona is the name of the old nurse here as in the *Epitrepontes*, *Eumuchus*, and *Phormio*; she is the maid and confidante of Myrrhina. Geta, Davus, and Sangarius are all slave names. Davus is the slave of Laches. Geta, who shows himself quite unfamiliar with the affairs of the household of Laches and of the relations of Plangon with Pheidias, cannot be regarded as the slave of the latter. It is probable that he is not attached to either of the two families with which the plot is concerned, but is brought in as a *πρόσωπον προσαδικόν*, as is Davus in the *Phormio*. In this case Sangarius is the slave of Pheidias. This identification of the characters satisfies the conditions of the play, so far as we can make them out, and will be assumed to be correct. The absence of Plangon from the list of characters shows that she does not appear at all as a speaking person.

It is noteworthy that no Chorus is mentioned in the list. Possibly the entertainment provided between the acts was of too informal a character to be dignified by the name "chorus." The mention, in one of the fragments, of the visit of a group of hunters from the city suggests that these visitors may have performed this function.

The story that underlies the plot is the familiar *ἔρως καὶ διαφθορὰ παρθένου*. Since we know the names of the actors in the story and their relations to each other, and are supplied with the leading motive — Davus' love for Plangon — we are able, from our general knowledge of the social conditions which Menander depicted and his manner of creating the complication and of solving it by the device of an *ἀντιγνώρισις*, to reconstruct the story in outline.

Some eighteen years before the action begins (fr. O), Myrrhina, a young girl of good family, was wronged by a young man unknown to her. The occasion was doubtless some festival¹ that Myrrhina

¹ It was on such occasions that a young man could most naturally have a private meeting with a well-bred Athenian girl. It was at a festival of Artemis that Pamphila met Charisius in the *Epitrepontes* and that Simaetha first saw

attended, at which she became separated from Sophrona her attendant. In due time she became the mother of twins, a boy and a girl. Her nurse, who alone shared the secret, exposed¹ the children, placing with them some tokens, among which was probably a ring or some other object² which had belonged to Myrrhina's lover. The children fall into the hands of a freedman of Laches, an old shepherd Tibeius. He has no knowledge of their parentage, but carefully preserves the tokens and rears Gorgias and Plangon as his own children. Meanwhile Myrrhina marries Laches, to whom she bears no children. Years pass, a famine afflicts the land, and Tibeius, in dire straits, has to borrow money from Laches in order to keep the children alive. When he dies, his foster-son, Gorgias, assumes responsibility for the debt and goes with his sister to the home of Laches to work it off. He serves as a shepherd, Plangon as a housemaid. At this time Gorgias and Plangon were about sixteen years old.

So it happens that the two children are servants in the household of their own mother, though nobody suspects the fact. They have been there about a year when the action of the play begins. In this interval a young neighbor of good family, Pheidias by name, sees Plangon and falls in love with her. Her lowly origin and her poverty forbade all thought of marriage between them; a dowerless girl, even if her station in life made her an equal, was not regarded by well-to-do parents as an eligible match for their son.³ The

Delphis in Theocr. 2. 65, at a vigil of Ceres that Phaedra met Lyconides in Plaut. Aul. 36, in pervigilio that the girl in Men. Plocium (Aul. Gel. 2. 23. 15) was wronged, at the Dionysia that Alcesimarchus first saw Silenium in Plaut. Cist. 89 and the girl her lover in the unknown play Men. fr. 558 K. A festival is probable in Ter. Adelphi also, but is not expressly mentioned.

¹ This is probable, in spite of *ἔδωκε* in the hypothesis; for Tibeius has no knowledge of the children's origin, nor Myrrhina and Sophrona of their fate.

² So in the Epitrepontes and in Ter. Adelphi 346. It is the nurse Sophrona who probably exposed the child in the Epitrepontes, as it was a confidential slave in Plaut. Cist. 167, an old Corinthian woman in Ter. Heaut. 629.

³ Plangon in the Samia and Phaedra in Plaut. Aulularia, though well-born, are dowerless, and Phaedra's father finds it hard to credit the good faith of an offer of marriage with waiver of a marriage portion; cf. Aul. II. ii. So in Plaut. Trin. 690 Lesbonicus resents the proposal of Lysiteles to marry his sister without a dowry, as equivalent to a proposal of concubinage.

consequence is that Pheidias and Plangon are secretly united.¹ The time of her confinement is at hand.

At this point the action begins. Davus, the slave of Laches, confides to Geta the fact that he is in love with Plangon and that he has gained his master's consent to marry her, on condition of the approval of Gorgias. But for the past three months Laches has been absent abroad and the arrangement has not been carried out. The acute distress which Davus displays² in the opening scene is not due simply to disappointment of hope deferred; it reveals to us rather the fact that a crisis has arisen as regards Plangon. Davus has in some way³ surprised the secret of her impending trouble, and vehemently hopes for Laches' speedy return, that the marriage may be consummated at once and Plangon saved from disgrace. For he has resolved to take upon himself the responsibility for her condition.

How much of this is brought out in the prologue we can only surmise. But the speech of *Ἦρωσ θεός*, which followed the conversation between Davus and Geta, must have apprised the spectators of all the preliminary facts. The household god no doubt desires that the grave confusion which exists in the family of Laches, where due honors are paid to him,⁴ shall at length be brought to an end. Plangon's child is to be born this day,⁵ and to-day Laches is to

¹ It was not, apparently, at the hands of an unknown person that Plangon had suffered violence. Pheidias had seen Plangon and loved her. The serving maid was not protected as a daughter would have been.

² Cf. the distress of the slave in Men. Ploecium when he discovers that his master's daughter has borne a child, as related by Aul. Gel. 2. 23. 15: *timet, irascitur, suspiciatur, miseretur, dolet*. The emotions of Davus are different because he is in love.

³ Possibly by seeing a midwife enter the house, as in Ter. And. III. vii (the same motive in both the Perinthia and the Andria of Menander), or possibly through the gossip of a fellow slave.

⁴ The intervention of Lar in Plaut. Aulularia is due to the piety of Phaedra: *ea mihi cottidie aut ture aut vino aut aliqui semper supplicat: dat mihi coronas, eius honoris gratia*, etc., 23 ff. It is probably for Myrrhina's sake that he intervenes in the Hero.

⁵ It is possible, of course, that the child was born before the action begins or that it was not born at all within the period covered by the action. But the view here presented seems preferable.

return from his journey. These two events will restore happiness to Myrrhina and their proper station in life to her children.

From this point we cannot follow the plot in detail. But the main outline of events is clear. A child is born to Plangon; Davus takes the blame upon himself and proposes to marry her. But this solution is rendered impossible, probably by Myrrhina's finding in Plangon's possession the tokens with which her own child had been exposed. With the help of Sophrona and a little inquiry she learns that Gorgias and Plangon are her own long-lost children. Her joy at this discovery, however, is mingled with bitterness and sorrow, for Plangon's disgrace becomes her own; and, besides, while it is more important than ever that the secret of her girlhood shall be kept from her husband, it will now be almost impossible to accomplish this. She must bear her grief alone (fr. 210). At this juncture Laches returns and learns what has happened in his absence. The fact is soon disclosed that the tokens by which Myrrhina had discovered her children also prove him to be their father. And finally Pheidias, Plangon's secret lover, when he finds that the obstacle to their marriage is removed, gladly takes her to wife. As for Davus, he probably receives his liberty as the reward of his unselfish love and high-minded devotion.

The plot seems to require the presence of only two houses in the scene, as in the other three plays of the Cairo manuscript. One of these is the house of Laches, the second is that of his young neighbor Pheidias.

ἮΡΩΣ ΜΕΝΑΝΔΡΟΥ

[A 1]

* Ἀρρεν' τε θῆλύ θ' ἅμα τεκοῦσα παρθένος[†]
 ἔδωκεν ἐπιτρόπῳ τρέφειν· εἴθ' ὕστερον
 ἔγῃμε τὸν φθείραντα. ταῦτα δ' ὑπέθετο
 ὁ τρέφων πρὸς αὐτὸν ἀγνοῶν. θεράπων δέ τις [5]
 ὃ ἐνέπεσεν εἰς ἔρωτα τῆς νεάνιδος,

The page number κθ' shows that one play of 28 pages (ca. 980 lines) preceded the Hero in the codex.

The language of this metrical hypothesis betrays its late origin. The metrical hypotheses of Sulpicius Apollinaris to the plays of Terence also consist of twelve verses. Note that the past tenses are here used in the narrative, as in the metrical hypotheses to Soph. Oedipus Coloneus and Philoctetes; those prefixed to the plays of Aristophanes, Plautus, and Terence employ the present. See Leo, *Plaut. Forsch.* pp. 20 ff.

1. **παρθένος**: Myrrhina; her children are Gorgias and Plangon.—The fifth foot is unmetrical in the MS. (the line ends *θῆλύ θ' ἅμα*), and may have been so originally.

2. **ἔδωκεν**: in such circumstances the mothers of comedy usually expose their children, and Myrrhina probably did this, through Sophrona.—**ἐπιτρόπῳ**: *overseer* or *steward*, Tibeius, who passed as father of the twins, cf. v. 21.

3. **ἔγῃμε**: for *ἐγῆματο* τῷ φθείραντι. The act. is sometimes used of the woman

in jest or in irony, to indicate the wife's superiority in wealth or rank to her husband, as Eur. *Med.* 606 *μῶν γαμοῦσα καὶ προδοῦσά σε*; fr. trag. adesp. 194 N. *ἐγάμησεν Ἑλένη τὸν θεοῖς στυγούμενον*. So the mid. is used of the husband, Anacr. fr. 82 Cr. *κείνος οὐκ ἐγῃμεν, ἀλλ' ἐγῆματο*. Cf. Martial, 8. 12. 2, speaking of a rich woman, *uxori nubere nolo meae, I will not be my wife's wife*.—**τὸν φθείραντα**: Laches.—**ταῦτα**: τὰ τέκνα.—**ὑπέθετο**: for *ὑπέθηκε*, gave as a pledge for money borrowed, cf. vv. 28 ff. So in Ter. *Heaut.* 603 we are told of Antiphila: *relicta huic arrabonist pro illo argento*. The act. only is used in Attic Greek, the mid. meaning *to take as security*, Phrynichus ed. Lob., p. 467. The statement of the hypothesis is not accurate; bondage for debt was abolished at Athens by Solon.

4. **ὁ τρέφων**: inaccurate; it was the son who undertook with his sister to work off the debt, cf. vv. 28 ff.—**ἀγνοῶν**: i.e. that Laches was the father of the twins.—**θεράπων**: Davus.

5. **νεάνιδος**: Plangon.

ὁμόδονλον εἶναι διαλαβών. γείτων δέ τις
 προηδικήκει μετὰ βίας τὴν μείρακα.
 τὴν αἰτίαν ἐφ' ἑαυτὸν ὁ θεράπων στρέφειν
 ἐβούλετ'· οὐκ εἰδυῖα δ' ἡ μήτηρ ἄγαν
 10 ἐδυσχέραινε. καταφανῶν δὲ γενομένων,
 εὔρεν μὲν ὁ γέρων τοὺς ἑαυτοῦ γνωρίσας,
 ὁ δ' ἡδικηκῶς ἔλαβε τὴν κόρην θέλων.

[10]

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ

	Γέτας	Σωφρόνη
15	Δᾶος	Σαγγάριος
	Ἥρωος θεός	Γοργίας
	Μυρρίνη	Λάχης
	Φειδίας	

6. διαλαβών: late for ὑπολαβών in the sense required here, *supposing*. But the statement is inexact. — γείτων: Pheidias.

9. οὐκ εἰδυῖα: i.e. that Davus was innocent of wrong toward Plangon.

10. ἐδυσχέραινε: cf. fr. 211.

11. γνωρίσας: hints at the usual device of γνωρίσματα, tokens attached

to the person of an exposed child. See above, p. 7.

12. Similarly Moschion marries the daughter of Niceratus, also named Plangon, in the Samia.

13. τὰ πρόσωπα: arranged in this list, as is usual in the MSS. of Greek plays, in the order in which they first appear upon the scene.

ΗΡΩΣ ΜΕΝΑΝΔΡΟΥ

SCENE: the Attic deme of Ptelea, before the houses of Laches and Pheidias

ACT I — PROLOGUE

SC. 1. GETA, DAVUS

ΓΕΤΑΣ

Κακόν τι. Δαέ, μοι δοκεῖς πεποηκέναι
παμμέγεθες. εἴτα προσδοκῶν ἀγωνιᾶν
μυλῶνα σαιτῶ καὶ πέδας· εὐδηλος εἶ.
τί γὰρ σὺ κόπτεις τὴν κεφαλὴν οὕτω πυκνά;
5 τί τὰς τρίχας τίλλεις ἐπιστάς: τί στένεις:

1. Geta and Davus are the names given to the two slaves in the first scene of Ter. Phormio. Davus is there the *πρόσωπον προτατικόν*. — Geta seizes upon the most obvious explanation of Davus's trouble—the expectation of punishment for wrong-doing. The accusation serves to elicit a denial of the charge and thus to bring out an avowal of the true situation. — *πεποηκέναι*: in Menander's time *ο* was regularly written for *αι* in this verb before *ε*-sounds, but in the imperial period the diphthongal spelling was revived. A scribe, therefore, is responsible for *πεποίηκεν* in S. 450, where a short syllable is required. In H. 34 *ποιήσας* and S. 355 *ποιεῖ*, *αι* is required. Sometimes *ο* is found before *ο*-sounds, contrary to the usage of the inscriptions of Menander's time, e.g. E. 302, P. 54, 187, where a long syllable would be admissible; but

in P. 870 *ποῶν* the meter demands a short. See Kretschmar, *De Men. reliquiis*, p. 26.

2. *παμμέγεθες*: *-μεγας* and *-μεγέθης* existed side by side in composition with *παν-*, *εὐ-*, *ίσο-*. The longer form, which is also the stronger, suits the tone of comic exaggeration. — *προσδοκῶν*: often of dread, as Soph. Phil. 784 *καί τι προσδοκῶ νέον*, *I look for worse to come* (Jebb), Alexis 288 K. *προσδοκᾶν αἰετὶ τι δεῖ*, cf. Ter. Phor. 193 *magnum . . . exspecto malum*.

3. *Verbera, compedes, molae . . . haec pretia sunt ignaviae*, as the slave Messenio says in Plaut. Men. 974. Cf. P. 157. — *εὐδηλος εἶ*: sc. *πεποηκῶς καὶ προσδοκῶν*, etc. Cf. P. 286.

4 f. Similar signs of grief in E. 271, 674, 678.

5. *ἐπιστάς*: Davus frequently halts in his walk. — Menander does not avoid

ΔΑΟΣ

οἶμοι.

ΓΕΤΑΣ

τοιούτ' ὅν ἐστιν, ὧ πονηρὲ σύ.

[25]

εἶπ' οὐκ ἐχρῆν, κερμάτιον εἰ συνηγμένον

ἴσοι τυγχάνει τι, τοῦτ' ἐμοὶ δοῦναι τέως,

ἢ μὴ πλείον' ἔλκῃς ἐπὶ σεαυτὸν πράγματα;

10 ἢ οὐ φῆς σύ γ': εἰκότως συνάχθομαι γέ σοι.

ἢ αἰὲ γὰρ εἶ φθονερός.

ΔΑΟΣ

σὺν μὰ Δί' οὐκ οἶδ' ὅ τι

[30]

ἢ ληρεῖς· κακῶ γὰρ ἐμπέπλεγμαι πράγματι.

ἢ λύπη τε δεινῇ πάνυ διέφθαρμαι, Γέτα.

ΓΕΤΑΣ

ἢ κάκιστ' ἀπόλοιό —

ΔΑΟΣ

μὴ καταρῶ, πρὸς τῶν θεῶν,

15 ἢ βέλτιστ', ἐρῶντι.

ΓΕΤΑΣ

τί σὺ λέγεις: ἐρᾷς;

the middle caesura, with or without a pause in the sense; e.g., in this play, vv. 19, 31, 41. See White, *Cl. Phil.* IV, p. 156, and for tragedy, where the bisected trimeter is not uncommon, Goodell, *ibid.* I, p. 145 ff.

6. Geta interprets the groan as confirming his suspicion.

7. *κερμάτιον*: the slave's meager savings, which Geta slyly hints would best be left with him for safe keeping; cf. Ter. *Phor.* 37, 43f., apud me reliquum paucillulum nummorum, quod ille (Geta) unciatim vix de demenso suo suum defrudans genium compensit miser. — A dactyl that overlaps the following

foot (*κερμάτιον*) is almost always in Menander "contained in a quadrisyllabic word of which the accent corresponds with the ictus," White, p. 148. So *παμμέγεθες* in v. 2. But see on v. 19.

9. Cf. the proverb *κακὰ ἔλκων ἐφ' αὐτὸν ὥστε κακίας* (N.W. wind) *νέφη*, fr. trag. adesp. 75 N.

12. *ἐμπέπλεγμαι*: involved in, cf. Plut. *Mor.* 787 F *πολιτείαν* . . . *πράγμασιν ἐμπεπλεγμένην*.

13. Cf. Eur. *Orest.* 398 *λύπη μάλιστά γ' ἢ διαφθείρονσά με*.

14. Cf. Aristoph. *Pl.* 1288 *κάκιστ' ἀπόλοιό, παιδάριον*. *καταρῶ*: ἄρ always in Attic; hence the article, often omitted, is required with *θεῶν*.

ΔΑΟΣ

ἐρῶ.

ΓΕΤΑΣ

ἴπλεον δυοῖν σοι ἰχοινίκων ὁ δεσπότης Ad. 444 K. [35]
παρέχει. πονηρόν, Δᾶ. ὑπερδειπνεῖς ἴσως. [A2]

ΔΑΟΣ

πέπονθα τὴν ψυχὴν τι παιδίσκην ὀρῶν
συντρεφομένην, ἄκακον, κατ' ἐμαυτόν, ὦ Γέτα.

ΓΕΤΑΣ

20 δούλη ὅστιν;

ΔΑΟΣ

οὕτως ἡσυχῇ, τρόπον τινά.
ποιμὴν γὰρ ἦν Τίβειος οἰκῶν ἐνθαδὶ [40]

16 f. A choenix of wheat (about a quart) was a day's portion for a man, Diog. Laert. 8. 18 ἡ γὰρ χοινίξ ἡμερησία τροφή. Herod. 7. 187 makes this ration the basis of his estimate of the supplies needed for the army of Xerxes. Geta again in v. 53 refers to this brutal theory, that the tender passion is the result of high living; cf. also fr. trag. adesp. 186 N. πλήρει γὰρ ὄγκῳ γαστρὸς αἰξεται Κύπρις, fr. com. adesp. 238 K. ἔρωτα λύει λιμός, ἂν δὲ μή, βρόχος, Eur. fr. 895 N., and Ter. Eun. 732 sine Cerere et Libero friget Venus.

17. ὑπερδειπνεῖς: = ὑπερτροφῆς, Hesyehus, probably with reference to this passage.

18. πέπονθά . . . τι: *my heart is dead within me*. So often without a qualifying adj., cf. Plut. Mor. 1101a διὸ πάσχειν τι βέλτιον εἶναι καὶ λυπεῖσθαι. — παιδίσκη: may be used of a girl of free birth, as Men. 102 K. Hence Geta's question in v. 20.

19. κατ' ἐμαυτόν: *in my station*, i.e. ὡσεὶ δούλην. Const. as pred. with συν-

τρεφομένην.—The dactyl in the first foot forms an exception to the rule, see note on v. 7; cf. also E. 234, 255 (both proper names), 235, S. 440.

20. οὕτως: of qualified assent, like οὕτως πως, sic fere, *in this sense only*, followed by the qualifying adverbs ἡσυχῇ *slightly*, τρόπον τινά *in a fashion*, both in apposition to οὕτως. Ye-es, *in this way*, — *a little bit, after a fashion*. Cf. Ter. Phor. 145, quid rei gerit? — sic tenuiter. For ἡσυχῇ in this meaning cf. the reference to Alexander in Plut. Vit. Alex. 4 τοῦ ἀυχένος εἰς εὐνομον ἡσυχῇ κεκλιμένον. Davus goes on to explain that, though she is not exactly a slave, she is in a slave's position.

21. Τίβειος: an ethnic slave name, Steph. Byz. s. Τίβειον· τόπος Φρυγίας . . . ἐκ τούτου καὶ Τίβειους τοὺς δούλους καλοῦσι (Kock, C.A.F., I, p. 705), schol. Luc. Dial. meretr. 9. 1. Menander uses the name elsewhere, e.g. in the Perinthia, Ox. Pap. VI, no. 855, and in fr. 231, 1075, and possibly 330 (ἀλλ' οὐ Τίβειον Headlam). — οἰκῶν: the legal

Πτελέασι, γεγονὼς οἰκέτης νέος ὦν ποτε.
 ἐγένετο τούτῳ δίδυμα ταῦτα παιδιά,
 ὥς ἔλεγεν αὐτός, ἧ τε Πλαγγών, ἧς ἑρῶ,—

ΓΕΤΑΣ

25 νῦν μανθάνω.

ΔΑΟΣ

τὸ μεираκίον θ', ὁ Γοργίας.

ΓΕΤΑΣ

ὁ τῶν προβατίων ἐνθάδ' ἐπιμελούμενος [45]
 νυνὶ παρ' ἡμῖν;

ΔΑΟΣ

οὗτος. ὦν ἤδη γέρων
 ὁ Τίβειος ὁ πατήρ εἰς τροφήν γε λαμβάνει
 τούτοις παρὰ τοῦ ἑμοῦ δεσπότης μνᾶν, καὶ πάλιν—
 30 λιμὸς γὰρ ἦν — μνᾶν, εἴτ' ἀπέσκλη.

ΓΕΤΑΣ

τὴν τρίτην

ὥς οὐκ ἀπεδίδου τυχὸν ὁ δεσπότης ὁ σός: [50]

status of the emancipated slave was similar to that of the metie. The phrase Τίβειος ἐν Πτελέασι οἰκῶν would be the regular formula for designating a metie's residence. The citizen would be simply Πτελεάσιος. The κύριος of a libertus was his former master, in whose service he often remained, as did the old nurse in the Samia, cf. v. 22, and Tibicus here.

22. Ptelea, a deme of the tribe Oeneis. On its site see above, p. 5. This passage fixes the scene of the play, cf. also fr. Sabb., below, p. 21.

24. Plangon is a good Attic name for a free-born woman, v. Kirchner, Prosop. Att. It recurs in S. 458.

27. παρ' ἡμῖν: i.e. at Ptelea, equivalent to ἐνθαδί in v. 21.

28. λαμβάνει: i.e. δανείζεται.

30. ἀπέσκλη: rare, for ἀπεξηράνθη, schol. Aristoph. Vesp. 160; cf. Luc. Dial. mort. 27. 7 λιμῶ ὁ ἄθλιος ἐλέγετο ἀπεσκληκέναι. τὴν τρίτην, etc.: Geta continues to play the rôle of wag.

31. οὐκ ἀπεδίδου: would not give, the negative impf. of "resistance to pressure," Gildersleeve, Syn. 217. — τυχόν: acc. abs., often used in post-classical Greek as adv., in place of the earlier ἰσως, τάχα, or τάχ' ἄν. First found in Xen. Anab. 6. 1. 20.

32. προσλαβών: λαβών (from La-chos) πρὸς ταῖς δύο μυαῖς.

ΔΑΟΣ

ἴσως. τελευτήσαντα δ' αὐτόν, προσλαβὼν
ὁ Γοργίας τι κερμάτιον, ἔθαψε καὶ
τὰ νόμιμα ποιήσας πρὸς ἡμᾶς ἐνθάδε
35 ἔλθων ἀγαγὼν τε τὴν ἀδελφὴν ἐπιμένει
τὸ χρέος ἀπεργαζόμενος.

ΓΕΤΑΣ

ἡ Πλαγγὼν δὲ τί; [55]

ΔΑΟΣ

μετὰ τῆς ἐμῆς κεκτημένης ἐργάζεται
ἔρια διακονεῖ τε.

ΓΕΤΑΣ

παιδίσκη;

ΔΑΟΣ

πάνυ —

Γέτα, καταγελαῖς;

ΓΕΤΑΣ

μὰ τὸν Ἀπόλλω.

34. τὰ νόμιμα: including the funeral feast, sacrifice, tombstone, etc. See I. von Müller, Gr. Privatalt., p. 219 ff.

35. The dactyl in the fifth foot is frequently so formed in Menander that the verse ends in a tetrasyllabic word
∘ ∘ ∘ ∘.

36. ἀπεργαζόμενος: ἀποδιδοὺς ἐξ ὧν εἰργάσατο, Suid. and Hesych., citing Isaacus. L. and S. fail to record this meaning. The noun is used in the law of Andania in prescribing the punishment of slaves fined for theft, Ditt. Syl.² 653. 77 ἀν δὲ μὴ ἐκτίνει παραχρῆμα, παραδότην ὁ κύριος τὸν οἰκέταν τῷ ἀδικηθέντι eis ἀπεργασίαν, i.e. to work off the fine.

37. κεκτημένης: cf. schol. Luc. Dial. meretr. 9. 1 ὡς ἐπίπαν Ἀττικοὶ ἐπὶ τῶν δεσποινῶν οὕτω κέχρηται τῷ 'κεκτημένη,' σπανιώτερον δὲ τῷ 'δέσποινα.' The participial force is no longer felt. The usage goes back to the fifth century, but is especially common in the New Comedy. δέσποινα is used in II. fr. 209 and in E., fr. M, p. 94.

38. παιδίσκη: sc. τις. Spoken in a tone of mock sympathy, a girl does such things?

39. Geta's amusement is caused by the tragic seriousness with which Davus recites the trivial hardships of Plangon. Davus has not yet disclosed the true reason for his present distress; see p. 8, above.

ΔΑΟΣ

πάνν, Γέτα,

40 ἔλευθέριος καὶ κοσμία.

ΓΕΤΑΣ

τί οὖν σύ; τί

πράττεις ὑπὲρ σαντοῦ;

ΔΑΟΣ

λάβρα μὲν, Ἡράκλεις,

[60]

οὐδ' ἐγκεχείρηκ', ἀλλὰ τῷ ᾧ δεσπότη
 εἴρηχ', ὑπέσχηταί τ' ἐμοὶ σῦνοικεῖν
 αὐτήν, διαλεχθεὶς πρὸς τὸν ἀδελφόν.

ΓΕΤΑΣ

πῶς ἄρ' εἶ

45 ᾧ πενθηρός;

ΔΑΟΣ

ἀποδημεῖ τρίμηνος ἐπὶ τινα

πράξιν ἰδίαν εἰς Λημνον. ἦκοι γ' ἀσφαλῶς.

[65]

41. Ἡράκλεις: the most common oath in comedy. It does not occur in tragedy.

43. Not a legal marriage, since one party to it was a slave, but contubernium. συνοικεῖν, and, of the parties themselves, συνοικεῖν, may be used of either relationship.

44. πῶς ἄρα: how comes it, then, that, like πῶς δῆτα, cf. Hom. Od. 3. 22 πῶς τ' ἄρ' ἔω; Soph. Phil. 690 πῶς ἄρα . . . βιοτὰν κατέσχεν;

45. πενθηρός: used by Anaxilas 34 K. of a garment worn in mourning. — The supplements from here on are very uncertain, but may suggest the tenor of the conversation. — ἀποδημεῖ: i.e. Laches, whose return will bring matters to a crisis. Gorgias is at home, v. 27. — τρίμηνος: the length of Laches' absence helps to explain the

present despair of Davus. If he does not speedily return, Davus' plan on behalf of Plangon will be frustrated; see p. 8 above. On the adj. cf. Diphilus 43. 18 K. εἰσπέπλευκεν . . . τριταῖος. — ἐπὶ τινα πράξιν: cf. Men. Georg., fr. Gen., v. 6 ἀπόδημον εἰς Κόρινθον ἐπὶ πράξιν τινα, and Colax, Ox. Pap. III, no. 409, v. 4 ἐπὶ πράξεις τινάς, Plat. Gorg. 484 D εἰς τινα ἰδίαν ἢ πολιτικὴν πράξιν. Such business trips furnished a common motive in comedy, see Knapp, *Cl. Phil.* II, pp. 197 ff.

46. An Attic colony was established at Lemnos and many Athenian citizens had business interests there. So Chremes in Ter. Phor. 66. Diniarchus in Plaut. Truc. 91 is there on public business. — ἦκοι: return, cf. E. 245, Eur. Bacch. 968 φερόμενος ἤξεις. Generally with πάλιν.

ΓΕΤΑΣ

ἐχόμεθα τῆς αὐτῆς ἐπιθυμίας· πάλιν
σώζοιτο.

ΔΑΟΣ

χρηστὸν τοῖς θεοῖς θύσαι· τάχ' ἂν
ὀνησις εἴη.

ΓΕΤΑΣ

πολὺν πρεπόντως καὶ καλῶς
50 φρονεῖς. ἐγὼ γὰρ καὶ πένης ὦν σφόδρ' ἂν ἐρῶν
θύσαιμ' ἄλις, νῆ τὸν Πόσειδῶ, τοῖς θεοῖς. [70]
ὦ ξυλοφόρ', εἰς θυσίαν σὺ δεῦρο φέρε ταχὺ
πλήθος ξύλων.

ΔΑΟΣ

οὐπώποτ' ἡράσθης, Γέτα; Fr. 345

ΓΕΤΑΣ

οὐ γὰρ ἐνεπλήσθην.

47. ἐχόμεθα: *cling to*, cf. Thuc. 1. 140 τῆς μὲν γνώμης, ὧ Ἀθηναῖοι, αἰετῆς αὐτῆς ἔχομαι, Plat. Legg. 893B ἐχόμενοι δὲ ὥς τινος ἀσφαλοῦς πείσματος.—πάλιν: = οἴκαδε, cf. Plat. Theaet. 142c ἀπιὼν πάλιν.

48. σῶζοιτο: often implies motion, when the goal is expressed in the predicate (here πάλιν), as in Soph. Trach. 610 εἴ ποτ' αὐτὸν ἐς δόμους ἔδοιμι σωθέντα, Xen. Anab. 6. 6. 18 σῶξοισθέ τε ἀσφαλῶς ποιεῖν θέλει ἕκαστος, cf. Thuc. 7. 70. 7 περὶ τῆς ἐς τὴν πατρίδα σωτηρίας.—χρηστὸν: sc. ἐστί, = βέλτιστον. Cf. Aristoph. Eccl. 219 εἴ ποῦ τι χρηστῶς εἶχεν. The word is rather formal here, *it were an excellent plan*.

49. Cf. Eur. Bacch. 473 ἔχει δ' ὀνησιν τοῖσι θύουσιν τίνα: and P. 705.

50. ἐρῶν: *if I were in love*.

51. ἄλις: implying abundance, like ἀψιλωῶς. So Od. 16. 231 χρυσὸν τε ἄλις,

and Eur. Med. 1107 ἄλις βίοτον θ' ἡῦρον, and ἐξαρκούντως in Aristoph. Ran. 377.

52. Geta pretends to call a wood-carrier from among the spectators, in order that the idea of Davus may be put into effect at once. When a sacrifice is actually to be performed in sight of the spectators some one is usually asked to fetch firewood from within the house, as in Aristoph. Thesm. 726 ff. ἐκφέρειν τῶν ξύλων, and Men. Perinthia, Ox. Pap. VI, no. 855, v. 8—in both cases a human sacrifice. For the sacrifice in Aristoph. Pac. 1023 ff. the fagots are already at hand. Addresses to the spectators are not uncommon in the New Comedy, see on P. 51.

53 f. If the quotation belongs in this immediate context, the question of Davus must have been suggested by the light-hearted way in which Geta treats his passion (cf. ἐρῶν). “*Can it be,*

OTHER FRAGMENTS

ZENOBIOUS 5. 60

ΗΡΩΣ ΘΕΟΣ

οὐκ εἰμὶ τούτων τῶν ἡρώων κακῶν

FR. 209

ΔΑΟΣ

δέσποιν', Ἐρωτος οὐδὲν ἰσχύει πλέον,
οὐδ' αὐτὸς ὁ κρατῶν τῶν ἐν οὐρανῷ θεῶν
Ζεὺς, ἀλλ' ἐκείνῳ πάντ' ἀναγκασθεὶς ποιεῖ.

FR. 210

ΔΑΟΣ

ἐχρῆν γὰρ εἶναι τὸ καλὸν εὐγενέστατον,
τοὔλευθερον δὲ πανταχοῦ φρονεῖν μέγα.

FR. 211

ΜΥΡΡΙΝΗ

ὥς οἰκτρόν, ἢ τοιαῦτα δυστυχῶ μόνη,
ἂ μῆδὲ πιθανὰς τὰς ὑπερβολὰς ἔχει.

Geta, that you never were in love?" "No, for I never had a full belly." The οὐ in the answer carries with it the πώποτε of the question. On the sentiment cf. v. 17. The love-sick reaper in Theocr. 10. 7 similarly asks his mocking companion οὐδαμά τοι συνέβα ποθέσαι τινὰ τῶν ἀπερόντων;

Zen. 5. 60. For the proverb quoted by Zenobius, with a reference to Menander (459 K.), see above, p. 5, note. Cf. the prologue of Elenchus (Men. 545 K.), which probably began "Ἐλεγχὸς εἰμ' ἐγώ, ὁ φίλος Ἀληθεία τε καὶ Παρρησία.

Fr. 209. DAVUS seems to be pleading the cause of PLANGON before MYR-

RHINA. — **πάντα**: anything and everything, cf. Soph. O.C. 761 ὃ πάντα τολμῶν. The notorious weakness of Zeus furnishes a standing excuse for erring lovers both in tragedy and in comedy, cf. S. 418 ff.

Fr. 210. εὐγενέστατον: the supreme quality of noble birth is τὸ καλόν. *No-blesse oblige*. The words are those of a slave, see Geffken, *Stud. z. Men.*, p. 17.

Fr. 211. οἰκτρόν: sc. *έστιν*. — **ἢ**: that I, cf. Men. 100 K. γέλοιον, ὅς . . . σιωπῆς. Probably the words of Myrrhina after her discovery that Gorgias and Plangon are her children and that Plangon is in trouble, cf. *έδυσχέρανε* of the

FR. 213

πεφαρμάκευσαι, γλυκύτατ', ἀναλυθεὶς μόλις.

FR. SABBAITICUM

ΓΟΡΓΙΑΣ

νυνὶ δὲ τοῖς ἐξ ἄστεως

κυνηγέταις ἤκουσι περιηγήσομαι
τὰς ἀχράδας.

PAPYRUS FR. O

SOPHRONA, MYRRHINA, LACHES (?)

ΣΩΦΡΟΝΗ

ἔτη ᾧ στὶν ὀκτὼ καὶ δέκ'.

ΜΥΡΡΙΝΗ

οὐ μὲν οὖν σαφῶς ᾧ
οἶσθας σὺ τοῦτ', ἔστω δὲ τῷδ' αὐτῷ λέγειν
ὅπως τὸ πρᾶγμα γίγνεται.

O¹

— — ιος ᾧ οὐ πως ∪ — ∪ — ∪ —

[Lacuna of ca. 31 vv.]

PHEIDIAS, MYRRHINA

ΦΕΙΔΙΑΣ

ἔχει

ταύτης ἔρωσ γε, νῆ Δί', ᾧ γύναι, μ' ἔτι.
ἄπιστος οὐσ' ἔστηκας;

O²

hypothesis and see p. 4 above. All this had to be kept secret from Laches (μόνη).

FR. 213. These words may be addressed by Sangarius to his master Pheidias. — ἀναλυθεὶς: a medical term, *purged*. The figure in πεφαρμάκευσαι is of a love potion. *You are under the*

spell of love again, though scarce purged of the malady. The gloss recurs in the Berlin Photius.

FR. SABB. Quoted in the *Lexicon Sabbaiticum* (St. Petersburg, 1892), p. 4. Gorgias seems to be speaking.

Pap. fr. O. This seems to be a portion of a conversation from the last act

ΜΤΡΡΙΝΗ

οἷα γὰρ λέγεις·

ἄττην γαμεῖς;

ΦΕΙΔΙΑΣ

γῆμαι δέδοκταί μοι πάλαι.

ἡμῖν δὲ πίπτει. νῆ Δί', εὖ γ', ὦ Μυρρίνη·

— — — — — τὸν ποιμέν', ὃς βληχώμενον

FR. 212

χοῦς κεκραμένου

οἶνου· λαβὼν ἔκπιθι τοῦτον.

FR. 214

εὖ ἴσθι, καὶ γὰρ τοῦτο συγχωρήσομαι.

FR. 215

τῶν ἑδὲ παιδισκῶν τινι

δούς.

FR. 216

ὦ δυστυχής, εἰ μὴ βαδιεῖ.

of the play, in which it is disclosed that the man at whose hands Myrrhina had suffered violence eighteen years ago is none other than Laches himself. In this case the third person present would be Laches.

The speakers on the verso seem to be Pheidias and Myrrhina. Pheidias avows his constancy to Plangon and his purpose to marry her, now that the obstacles of her supposed humble birth and poverty are removed.

ΕΠΙΤΡΕΠΟΝΤΕΣ

THE EPITREPONTES

Fourteen of the thirty-two pages of the Cairo papyrus belong to a comedy which was readily recognized by M. Lefebvre as the *Epitrepontes* of Menander, through the recurrence of quotations in the text. The list of characters, the hypothesis, and the initial scenes of exposition are lost, as well as considerable portions from the middle of the play; but so much remains that we are able in the main to identify the characters, to determine their relations to each other and the situation in which each one finds himself, and to follow the outlines of the plot from the beginning to the end. We miss, of course, many passages of Menander's inimitable dialogue and monologue, and can only guess at several important details of the technique of complication and dénouement; but, thanks to the poet's skill in weaving the strands of the plot into the texture of the whole play, the extant portions contain a sufficient number of allusions to the lost scenes to enable us to gain a fair understanding of the whole.

The title is not in any sense descriptive of the play as a whole, but is derived from a particular scene which the poet elaborated apparently with especial satisfaction. The "arbitrants" are two slaves, Davus and Syriseus, who chance to meet each other and become engaged in a violent dispute. It appears that Davus, a shepherd (v. 39), had found an exposed infant a month before, and trinkets, *ἀγνυόρμυρα*, that its unknown mother had caused to be placed with it. The day following his discovery he had met Syriseus, a charcoal burner (v. 40), to whom he had related the finding of the child, but had not mentioned the trinkets. The child was given over to Syriseus, at his own request, to rear as his own. After a time Syriseus learned about the trinkets and felt that Davus had defrauded him by retaining them. So when they meet on the present occasion Syriseus demands them as rightfully his property. Davus repudiates the claim. A proposal is made to submit the matter to

arbitration. Like the two herdsmen in Theocritus (5.64) they call upon the first man they see to adjudge their dispute. First one and then the other pleads his cause, as if disputants before an Athenian judge. The judge decides that the trinkets go with the child, and that, since Davus had attempted to defraud it of its property, he had forfeited his claim to both the child and the trinkets.

By this device the trinkets, by means of which the child's parents are to be discovered, are brought into the possession of Syriseus. His presence on the scene at this time also naturally brings him into relation with Onesimus, the slave of the child's father.¹ While Syriseus and his wife are examining the contents of the wallet, Onesimus, who happens to be near, recognizes a ring that his master Charisius had lost ten months before under suspicious circumstances. Now Onesimus has a passion for knowing everything (see fr. 850, p. 118) that pertains to his master. His interest in ferreting out the history of this ring leads at first to the discovery that complicates still more his master's situation, and later to the disclosure that brings happiness to his master and mistress. The arbitration scene is thus of capital significance in preparing the way for all that is to follow. Though the two disputants are of little importance in the sequel (Davus disappears from view entirely), Menander showed the true poet's instinct in naming his comedy from the distinctive prelude. The scene was justly celebrated in antiquity.²

The leading persons in the drama and their traits are readily discerned. A preliminary survey of these chief characters will assist us in our study of the plot.

Davus is a rustic whose first instinct is to look well to his own rights, but withal so stupid as not at first to see the danger of committing his case, with its moral implications, into the hands of an impartial arbitrator. His character as a sullen, unenlightened bumpkin is fully revealed in the moment of his defeat. His rôle in the play is similar to that of a *πρόσωπον προτατικόν*, in that he has no connection with any of the chief actors and that he disappears after

¹ The fact that the arbitrator is the child's own grandfather is of no importance for the plot; but it is a neat instance of comic irony to cause the disagreeable Smicrines to assist in this way at his own discomfiture.

² See the references in Koek, C.A.F., III, p. 50.

the arbitration scene. But as the original possessor of the infant and the present possessor of the *γνωρίσματα* he assumes for the moment an important position. And if, as seems probable, he participated in the exposition scene at the beginning of the play, the poet, by making the foil to Onesimus in that scene one of the leading characters in the arbitration scene that followed, not only avoided the rather mechanical device of a *πρόσωπον προτατικόν*, which he seems to have employed but rarely (Geta in the *Hero* is the only known instance in Menander), but also through him knit the prologue closely to the second act.

Syriscus is in the service of Chaerestratus, who owns one of the houses represented on the scene. This connection is serviceable only in furnishing a plausible motive for his meeting with Davus in this place, and in bringing the trinkets and the baby to the scene of action. Although Syriscus is of little consequence in the plot after the baby and the ring have for the moment passed into the sphere of influence of the other actors, the poet contrives that he shall remain as long as necessary by delaying the arrival of Chaerestratus, to whom Syriscus is to make his monthly settlement (v. 163). This errand is probably not accomplished within the time of action of the play; in that case Syriscus disappears from view after v. 246. The personal qualities of Syriscus are adequately sketched by the poet. He is a straightforward and honest sort of man. He took the child without counting the cost of its maintenance as Davus had done. He has the child's interests in view when he lays claim to the trinkets, but we also feel that he has not lost sight of their possible intrinsic value. A plausible talker, he is clearly proud of his gift of speech. The patronizing air with which he appeals to precedents in tragedy (vv. 108 ff.) is amusing. He is also a cheerful litigant. An arbitration is an opportunity to display his skill in argument, and he is ready to arbitrate every question against all comers, naïvely confident of the outcome (v. 201).

Onesimus is the slave of Charisius, his young master (v. 176). His importance in the plot is thereby determined, but the direction which his activity takes depends upon his personal characteristics. They are, in the main, an insatiable curiosity (v. 170, fr. 850, p. 118) and an irresistible tendency to meddle in other people's

affairs (vv. 211, 356). His loyalty to his master (fr. 581, p. 99; v. 772) relieves his meddlesomeness of the motive of malice.¹ He does not intend to make mischief, and when mischief results he is sorry. But, after all, his regret is caused chiefly by his fear of the consequences to himself (vv. 205, 356). It was through his curiosity that he discovered the secret of his mistress. By thoughtlessly revealing this to Charisius he destroys the happiness of the household. He is not so much concerned to right this wrong as to save his skin (vv. 212, 686). Though he is not without sympathy for his mistress (v. 350), he is afraid of a reconciliation between her and Charisius, lest he, the cause of the trouble, shall suffer for his tattling (v. 208). He loves intrigue (v. 250 ff.), but lacks the courage and the brains to frame up a plot and carry it through. Hence his dependence upon Habrotonon, on whose adroitness is staked all his hope of success. And yet he cannot rid himself of suspicion of her (v. 323). When success finally crowns her efforts, his boldness and self-confidence are restored. Toward Smicrines, whom he has feared so long as the outcome was in doubt (v. 363), he now becomes insolent (vv. 866 ff.). In short, in the character of Onesimus we have a notable creation of the poet. Unlike the depraved, cunning, complaisant, and wholly selfish slave with which Plautus and Terence have made us familiar, we have in him a natural person of ordinarily decent instincts and of ordinary weaknesses, whose good and bad qualities, both of the every-day sort, are brought out logically and naturally in situations that are never strained or overwrought. Onesimus is a person to be scolded and then forgiven — a thoroughly life-like character.

The character of Smicrines, the father of Pamphila and father-in-law of Charisius, is disclosed by his name, which in the New Comedy and in the literature based upon it (see Koek, C.A.F. III, pp. 25, 37, 50) stands for an old man *δύστροπος καὶ δύσκολος* by disposition (Aleichr. Ep. 3. 7 Sch.). Menander gave the name to the leading person in his *Dyscolus*, probably the original of Plautus' *Aulularia*.² In the *Epitrepontes*, as in the *Dyscolus*, Smicrines is not only a

¹ The *περίεργος* of Theophrastus Char. 13 speaks and acts *μετ' εὐνοίας*.

² Geffken, *Stud. zu Men.*, pp. 1 ff. The miserly Smicrines to whom Choricus refers in *Apol. mīm.*, ed. Graux, *Rev. de Phil.* 1877, p. 288, is the character in the *Dyscolus*.

mean, grouchy, and disagreeable person; he is also a miser, *φιλάργυρος*. The two traits, meanness and miserliness, naturally go together. Menedemus, the self-tormenter in Terence's *Heauton*, is described (v. 526) as *pater avidus misere atque aridus* (cf. Plaut. *Aul.* 297, of Euclio, *pumex non aequat aridus atque hic est senex*). The *σμικρόλογος ἀνὴρ* is selfish as well as petty. We are told (schol. ad Hom. *Od.* 7. 225) that Smicrines in the *Epitrepontes* is like Odysseus when he expresses his longing for "possessions and household," *προτάσσει τῶν φιλάτων τὴν κτῆσιν*. The reference is to Smicrines' willingness to sacrifice his daughter's happiness to a merely pecuniary consideration, the recovery of her dowry. This end can be attained only by her leaving her husband, and when she refuses, Smicrines plans to take her home by force. The gibes of Onesimus at the old man's mean (*χαλεπός*, v. 867) and calculating (*λογιστικός*, v. 869) disposition and at his eagerness to get back the dowry (v. 867, cf. v. 853) leave no room for doubt that from his first appearance in the first act Smicrines had harped upon the extravagance of his son-in-law, and upon his own fear, not of the moral downfall of the young man, but of the dissipation of the marriage portion. His surly nature is seen even in the arbitration scene. Nobody likes him, and his utter discomfiture in the last act stirs no feeling of sympathy for him.

It may no longer be regarded as doubtful that Chaerestratus, whom Syriseus in v. 190 speaks of as his master, has a speaking rôle in the play. The name is restored with certainty in v. 770, where he is addressed as present. His was apparently a minor rôle, but he appeared in at least two scenes, as will be seen below. Is he the father of Charisius, as Robert and van Leeuwen assume, or simply a friend, as Legrand and Croiset believe? It has seemed to those who support the latter view that if Chaerestratus is the father, his slave Syriseus should have recognized in Onesimus a fellow slave (v. 174). But Syriseus is employed as a charcoal burner in the forest, whence he comes once a month to the village to pay his dues, while Onesimus, who is attached to the person of his young master, Charisius, is a member of another household. It is not strange that they do not know one another. It is true that Syriseus and Onesimus stay at the same house, which belongs to Chaerestratus (v. 191), but

this house, as we shall see, is not the domicile of Chaerestratus, who lives in the city. The conditions are better satisfied if Chaerestratus is the father of Charisius. Onesimus constantly refers to Charisius as *τρόφιμος*, *erilis filius*. In vv. 770 ff. he pleads with Chaerestratus to reward Habrotonon; it would naturally be the father of Charisius who would be expected to give the money with which she should buy her freedom. The glimpses which we have of his rôle in the play suggest the indulgent father, a proper foil to Smicrines.

The music girl Habrotonon¹ is one of Menander's most attractive characters. In her we see, not one of the depraved and heartless courtesans of the New Comedy, but a still unperverted slave girl, who less than a year before was innocent of all thought of wrong (v. 261). Her owner has now driven her to a life of shame, and though her native delicacy has suffered by the associations into which she has been thrown, a kind fortune has kept her from degradation.² Her heart is now set on winning her freedom (v. 324), and with this end in view she employs all her powers of cunning and persuasion, so that in the end it can be said that she is chiefly responsible for the happy outcome (v. 774). Though she is willing to deceive Charisius in order to learn the truth, she declines, on the basis of a mere suspicion, to involve the honor of the girl whose guilty secret she may betray by a premature step (vv. 283 ff.). For Charisius she is heartily sorry (v. 220). Toward the helpless baby her heart goes out in genuine tenderness (vv. 249, 638). Her first instinct is to save the child from a slavery to which it was not born; the reward which may possibly be hers if she finds its parents comes to her mind as a secondary consideration. All in all, Habrotonon stands out as one of the few genuine women of the better sort portrayed in Greek comedy.

Charisius is portrayed as a young man of high principles and of exemplary life (vv. 693 ff.), except for his lapse from virtue the year before — an episode which he seems strangely to have forgotten until he is confronted by the evidence of his error in the

¹ It is a class-name. No decent Athenian would name his daughter Habrotonon.

² Her relations with Charisius, of only two days' duration, have been pure (v. 223). Menander may have made it clear somewhere that this is the first time her owner has made such a disposition of her (cf. v. 848).

person of his child. He has rather prided himself hitherto upon his blameless character. His superior bearing has made him offensive to his mean father-in-law, who calls him "that lofty fellow" (v. 528). When he discovers the secret of his young wife, whose innocence of intentional wrong he knows, he finds it impossible to live with her longer. At this point Menander differentiates Charisius from the ordinary run of young men in comedy. Charisius adopts the usual course, it is true, of resorting to wine and women. He summons a number of boon companions, with whom he spends his days and nights in riotous living. He engages the company of an expensive music-girl. His goings-on are soon the talk of the community. But this proves to be the very object which he has in view — wide-spread gossip. His is no moral breakdown. His distress is genuine, as his love of Pamphila is sincere. He is not trying to drown his sorrow in wine, nor γυναῖκὶ γυναῖκα ἐξελαίνειν, but rather to gain such notoriety for the extravagance of his life that his avaricious father-in-law will be eager to have his daughter take the step that will dissolve the union and rescue the imperiled dowry. But why does Charisius, with his severe standards of conduct, find it necessary to embark upon such a course? In the first place because of his love and respect for his wife; he would spare her, if possible, the shame of a public repudiation. He prefers to give her cause for divorcing him rather than to expose her before the world. In the second place, he has no doubt given her his word not to reveal her secret, as Pamphilus in the *Heccyra* of Terence in a similar situation promised Philumena's mother:¹ *pollicitus sum et servare in eo certumst quod dixi fidem* (v. 402). But, since it seems to him impossible in the future to live with her as his wife, he lays his plans to bring about a separation in another way. Pamphila, he knows, will cling to him, will accept any humiliation rather than leave him. He therefore depends upon the avarice of Smicrines to force her to this course. In the end, though his pride is crushed by the humiliating disclosure of his

¹ Pamphilus reports her entreaty (vv. 387 ff.): "te obsecramus ambae, si ius, si fas est, uti advorsa eius per te tecta tacitaque apud omnis sient." So Charisius probably reported somewhere his promise to Pamphila.

own greater sin, his generous consideration of his wife in this respect is unexpectedly rewarded by their reconciliation.

Like Philumena in the *Heccyra* and Plangon in the *Hero*, Pamphila, the wife of Charisius, seems to have had no speaking part in the play. And yet her character stands out clearly. The innocent victim of a cruel outrage, her happiness seemed assured by marriage to a man whom she fondly loved and who loved her in turn, and fortune at first favored her in that her husband was absent from home when the child of her shame was born. Then the meddling slave discovered and betrayed her secret. She tries to win her husband back by patiently enduring his apparent unfaithfulness. She stubbornly resists her father's demand that she leave him and save the dowry. So sordid a motive made no appeal to her. The keynote to her character is found in her noble answer to her father, which filled Charisius with shame and remorse when he overheard it: "I came to him the partner of his life; in truth I cannot now consent myself to flee the sorrow that has come."

Sophrone is a useful but not an important character. As the confidential maid of Pamphila, who had accompanied her at the *Tauropolia* and had assisted at the birth and exposure of the child, she is the link between the past and the present. She is therefore essential to the discovery by Habrotonon that Pamphila was the victim of the violence of Charisius the year before, and now is the mother of his child.

The part of the Cook is almost entirely lost from our present text. There is evidence of his participation in only one scene (vv. 393 ff.), though it is extremely probable that he appeared in a later scene also. The cook's rôle in the *Middle* and *New Comedy*, so far as we may judge from the fragments and from Plautus, was always a subordinate one. His presence merely afforded a diversion. We have the testimony of Athenaeus (659 b) that in the *Epitrepontes*, as in most plays, the cook was introduced as a fun-maker, *σκιωπτικός*. The reference can hardly be to the short scene, of probably less than thirty lines, in the third act, where some one seems to berate the cook for his tardiness in keeping his engagement.¹ The object of the scene seems rather to be so to enrage

¹ Some have supposed that the Cook was one of the interlocutors in the prologue, but this can hardly have been the case. To judge by the general

Smicrines, who witnesses the interview, by the ocular demonstration of the extravagance of his son-in-law's course of life, that he will be more disposed than ever to bring about a separation. According to this view the scene of the jesting cook to which Athenaeus alludes was reserved for the early part of the fourth act. The three extant quotations are to be assigned to this scene. In it the cook comes out of the house and gives an amusing account of the confusion that reigns within.

Between the second and the third acts (after v. 201) the papyrus indicates by the word *Xopoî* a performance by a chorus. The personnel of this chorus is indicated a few lines before (v. 195), where we are told that the guests are arriving at the house in which Charisius is about to give a banquet. It is probably these guests who annoy Habrotonon when she is about to leave the house (v. 213). Later in the play, if the St. Petersburg parchment fragment is rightly assigned to the Epitrepontes, the chorus is further designated as a crowd of drunken youth, and *Xopoî* is written after the third act. It is probable that the chorus gave performances of singing and dancing after the second, third, and fourth acts, withdrawing into the house at the conclusion of each performance. Its members take no part in the dialogue or in the action.

The view that is here advanced as to the characters and the motives which actuate them is derived chiefly from the Cairo papyrus. But one element in the plot, and that the most striking one, the chivalrous nature of the conduct of Charisius toward his wife and the real reason of his present apparently dissipated life, is directly suggested, not by the papyrus fragments, but by an interesting parchment fragment of Menander which the present editor

characteristics of the type, he would have been a very unsuitable person to elicit from Onesimus a recital of the situation in the household of Charisius. The cook, wherever he appears, dominates the scene with his own professional concerns, except in subordinate scenes in which his person is of minor interest. He has curiosity, indeed, but only about the details of the entertainment for which he is to cater, never about a purely domestic situation. In Plautus the cook never appears in the exposition scenes. It is better therefore to infer from v. 165 that the dramatic motive for the appearance of Onesimus in the prologue was the need of summoning a cook from the city, and that the cook was very tardy in arriving.

believes to belong to the Epitrepontes and has incorporated in the text (pp. 94 ff.). An account of this fragment must be given to justify the interpretation here adopted.¹

In the year 1855 a Russian palaeographer and collector, Bishop Porfiri Uspenski, found somewhere in the Orient three strips of parchment covered with Greek writing that had once been used in the binding of a book. They were shown in 1862 to Tischendorf, who copied the recto of two of them and sent copies to Cobet, who recognized in the writing verses of Menander. On the death of the Bishop the strips were deposited in the Imperial Public Library of St. Petersburg, where they lay unnoticed until 1891, when Jernstedt published the writing on their verso side and republished that on the recto. It has since been shown that both sides of one of the strips contain lines from Menander's *Phasma* and that the third strip is from his *Canephorus*. As to the interpretation and assignment of the recto of the strip in which we are at present interested (2a, p. 94 below) there has been much dispute, although Cobet's judgment that the verses are Menander's has found general acceptance. The verso, however, which Jernstedt published, seemed to van Leeuwen in his second edition of the *Cairo Menander* to contain verses from the Epitrepontes, and he printed it as a portion of the first act. It is highly probable that if the verso contains verses from this play the recto does also.

Six different persons are indicated in this fragment. First of all there is the speaker of vv. 1-15, 19 f., and 24 b ff., and then the person whom he is denouncing. The latter is wasting money in drink and on a music-girl; he is living apart from his wife, who brought him a large dowry. The description fits Charisius, who is mentioned by name in v. 32. The *ψάλτρω* would be Habrotonon. The speaker would be Smicrines, whose mean and calculating disposition is accurately portrayed throughout, and especially in the allusions to the dowry and in the calculation of the other's extravagance. In v. 17 he is referred to as the father of a certain woman, and in v. 26 he himself alludes to his daughter, whom he is about

¹ For a full discussion of the plot, with reference to the parchment, see *Am. Jour. Phil.* xxix (1908), pp. 410 ff.; and, with reference to the text, *ibid.* xxx (1909), pp. 25 ff.

to see in order to take measures against the offending person. This daughter would be the neglected wife Pamphila. In v. 16 another person is addressed as Chaerestratus.¹ It is he who participates in the following dialogue. We see in v. 31 that he is the owner of one of the houses in the scene, precisely as is Chaerestratus in the *Epitrepontes*. He is also concerned in protecting Charisius against his denouncer. The fifth person accompanies Chaerestratus when he enters and when he departs to see Charisius. The familiarity with which he addresses Chaerestratus suggests the slave, and in vv. 36 ff., after the choral interlude, a slave avows his loyalty to his master. The character fits Onesimus. Lastly, the chorus of drunken youth (vv. 33 ff.) is consistent with the crowd of banqueters which is gathering as guests of Charisius in v. 195. All these seven characters coincide perfectly with the corresponding characters in the *Epitrepontes*, both as to the traits which distinguish them, so far as they are revealed in the parchment, and as to the situations in which they are placed with reference to each other; and the two proper names that are mentioned also coincide. The correspondences are striking and seem to be too numerous to be put aside as mere coincidences.

If then the St. Petersburg parchment contains portions of the *Epitrepontes*, from what part of the play does it come? It cannot be from the first act, for in the middle of the second act (v. 161) Chaerestratus has not arrived, and the chorus of drunken youth, if they were the guests of Charisius, are spoken of in v. 196 as arriving or about to arrive. The state of rage in which we find Smicrines points rather to the end of the third act, after he has heard in the city further details about the conduct of Charisius. Onesimus expressly says of him in v. 361 that he is in a very agitated state of mind.

Among the papyrus fragments which M. Lefebvre found are two shreds, R and M, which contain meager portions from the beginnings and ends of verses. R is certainly from the *Epitrepontes*, for it contains part of a certified quotation. In this edition it has been

¹ Tischendorf's copy gave $\chi\alpha\iota\rho\omega$, which has caused much trouble. But the photograph shows clearly the inner curve of an ϵ or an σ after ρ on the very edge of a hole in the parchment.

placed near the beginning of the fourth act.¹ Smierines must have appeared early in the fourth act, and in a state of mind similar to that in which we find him at the end of the third act. He comes from his interview with Pamphila, in which she absolutely refused to obey his command to leave her husband and demand the return of the dowry. When he takes his leave, it is with the determination to return and carry Pamphila home by force (cf. τὸ ἄρπασμα, v. 870). The case of M is less certain. A number of isolated words strongly suggest situations in the Epitrepontes, but the remains are too meager alone to constitute proof of identity. But among the quotations from Menander is one which contains the names of Onesimus and Habrotonon; it certainly came from the prologue of this play, as Croiset saw. Now the ends of two verses in M² seem to coincide with the line-ends of this quotation. In the quotation, it is true, we have the accusative ψάλτρου, in the papyrus the genitive -τρου. But the verse is not quite correctly quoted (it is metrically faulty), and the most obvious restoration of the verse restores the genitive.² If a re-examination of the papyrus reveals nothing that forbids the identification, M is to be assigned to the prologue of the Epitrepontes.

We are now prepared to consider the plot of the play. Ten months before the action of the play begins, Pamphila, the daughter of a rich Athenian, Smierines, took part in the celebration of the Tauropolia, an all-night festival for women in honor of Artemis. Her maid Sophrona accompanied her. During the evening she strayed from the crowd, was seized and violated by a young man unknown to her. In the struggle she drew a seal-ring from his finger.³ A lute-girl, Habrotonon, who was playing as the girls danced,

¹ I formerly brought R into connection with the St. Petersburg fragment, because in R Smierines seems to be fully aware of the conduct of Charisius and rages against him as in that passage. But the space between the recto and verso of the St. Petersburg fragment is barely sufficient to admit R; and a long tirade by Smierines before he has had confirmation of the report which he had received about Charisius, and especially before he has interviewed Pamphila, would seem less appropriate than after Pamphila has rejected his advice.

² See note on fr. 600, p. 47. For a full discussion of the question see *Am. Jour. Phil.* xxix (1908), p. 426.

³ Cf. Ter. Hec. 829, (Pamphilus) dicitque sese illi anulum, dum luctat, detraxisse.

noticed Pamphila when she returned to the company disheveled and in distress; but she did not know who the girl was, and at the time did not interpret the incident. Four months later Pamphila was given in marriage, with a generous portion, to Charisius, the son of a rich Athenian, Chaerestratus. They went to the country to live. The two were devotedly attached to each other. Five months after their marriage (v. 904), presumably during an absence of Charisius, a child was born to Pamphila. It was given to somebody, doubtless Sophrona, to expose, and with it was laid a wallet of trinkets, including the seal-ring of its father. The child was found by Davus and by him given, as we have seen, to Syriseus, but without the trinkets.

In some way¹ Onesimus discovered the secret of his mistress, and on the return of Charisius about a month afterward (v. 26) promptly betrayed it to him. We can imagine the grief and anger of Charisius. Pamphila no doubt explained the circumstances of her betrayal at sufficient length to prove her innocence. However this may be, nothing was said that suggested to him the possibility of his own responsibility for his wife's trouble.² Though he felt that he could not overlook the matter nor live with her longer, he decided not to repudiate her. It is probable that he requested her to leave him and that she refused to do so; and also that he agreed not to divulge her misfortune to others.

The action begins on the third day (v. 223) after this disclosure. We find Charisius living apart from his wife (p. 95, v. 10), in a house next door to his own (p. 98, v. 31). He has secured from a leno an expensive music girl, Habrotonon, with whom he is ostentatiously living. There too he is carrying on a series of lavish entertainments. Yesterday he gave a banquet (v. 166), and another is being arranged for to-day. Onesimus, who has just been to the city³ to engage a

¹ By noticing the visit of the midwife, as in the *Andria* of Terence, or by hearing the cries of travail, as in the *Hecyra*?

² In the *Hecyra* Pamphilus is told only this much (v. 383): *nam viti amest oblatum virgini olim ab nescio quo improbo*. Any further details would have aroused his suspicions.

³ Or was he on his way to the city? If so, he returns thence at v. 40 = 31. It seems more probable that at the close of the first act he enters the house of Chaerestratus, from which he reappears at v. 165 complaining about the laziness of the cook.

cook, meets Davus. The conversation which ensues between the two slaves serves as the exposition. The action is set in motion by the arrival of Smicrines from the city soon after the departure thither of Davus. Though Smicrines has knowledge of the excesses of Charisius, he has not yet wrought himself into a rage about them, but speaks as if there were a prospect of a reconciliation between his daughter and her husband (M¹, v. 11). This is the motive of his presence now. After a conversation with Onesimus he enters his daughter's house, Onesimus that in which his master was staying. Then comes the arbitration scene at the beginning of the second act.

By the decision of the arbitrator the trinkets are given over to Syriseus. As he looks them over Onesimus appears, recognizes the ring as that of Charisius, and takes possession of it. The wife of Syriseus meanwhile withdraws with the baby into the house. Onesimus is at a loss to know what to do with the ring. His master is already angry with him for his meddling. To show him the ring, he later explains to Syriseus, before knowing the mother of the child, would be to cast upon him, without adequate proof, suspicion of being the child's father. Habrotonon chances to overhear this conversation. She calls to mind the girl whom she had seen in distress at the last Tauropolia. Perhaps this girl was the mother, Charisius the father. But before attempting to find the mother Habrotonon must be certain that the ring came into the possession of the child's mother directly from Charisius. She proposes, therefore, first to learn from the wife of Syriseus where she got the child, and then to wear the ring in the presence of Charisius. When he questions her, she will tell the story of the episode at the Tauropolia as if she herself were the wronged girl. Having thus drawn from Charisius an admission of the truth, she will show him the child. Of course he will believe her to be its mother, but she promises to undertake a search for the true mother as soon as she is sure that the time and place and circumstances all point to the girl whom she had noticed at the festival. The reward for which she hopes is her freedom. When Habrotonon goes in to talk to the wife of Syriseus, Smicrines arrives in a towering passion. He has heard in the city the whole truth about the extravagant life of Charisius, and he now sees with his own eyes the elaborate preparations which are making for the day's

entertainment. He is resolved to put an end to such a waste of money by taking his daughter home and demanding the return of the dowry. Chaerestratus protests in vain.

We have reached the crisis in the action. Charisius seems almost to have succeeded in his object, namely, by a lavish waste of money to cause Smicrines to second his own efforts to induce Pamphila to leave him, since she will not go of her own accord. Habrotonon, on the other hand, is following out a plan which, if successful, will convict Charisius of a fault far more serious than that which he lays at the door of Pamphila, but which, nevertheless, will restore Pamphila to him. If Smicrines, on the other hand, succeeds in his plan, Habrotonon's discovery of the mother of the child will come too late to bring happiness to the household.

Two questions arise at this point which our fragmentary text does not explicitly answer. Does Smicrines know that his daughter has borne a bastard? It seems hardly possible, else he would not be so arrogant in his attitude toward Charisius. Philumena's father in the *Hecyra* is for a long time kept in ignorance of the fact that his daughter has borne a child, and then is led to believe that her child is the acknowledged son of Pamphilus. The second question is: Do Smicrines and Pamphila, at the time of their interview, know Charisius to be the father of a child? It has been generally assumed that they do, and Pamphila's conduct has been interpreted accordingly. But the sequence of events, as made clear by the extant text, renders this assumption impossible. At the end of the third act no one knows the fact, though Habrotonon and Onesimus suspect it. Smicrines goes into one house to see his daughter, Habrotonon into the other to see first the wife of Syrisus and then Charisius himself. The former interview is protracted beyond the time required by Habrotonon for her two errands, for Charisius is able, after seeing her, to catch the last part of Pamphila's reply to her father. There is no possibility of there having been any communication between Habrotonon and Charisius (who alone are enlightened) on the one hand, and Smicrines and Pamphila on the other, before the conversation between the last two is over. Onesimus is in the house with Charisius until v. 663; Sophrona is with her mistress as long as Smicrines is with her. The first person, other than Charisius and Habrotonon, to learn that

Charisius is the father of a child is Onesimus, and he overhears the confession from his master's lips while still within the house (v. 681); and Sophrona is told by Habrotonon in the extant scene (v. 656).

The doubt has been caused, in the lack of the text of the early scenes of the fourth act, by the poet's very ingenious method of narrating simultaneous events. When the fourth act opens, both interviews which are to determine the course of the plot and counterplot are taking place. This was doubtless explained to the audience in the opening monologue of Onesimus. Then there is a period of suspense during the scene that introduces the Cook. In a few moments Smierines, knowing only that his daughter will not accept his guidance, comes from his visit with her and departs for his home. Sophrona soon comes from her mistress weeping. Through her the spectators are informed of the stormy interview, from Pamphila's point of view; for no doubt Smierines had avowed his intention of returning to take her home by force. Habrotonon has already had her talk with Charisius, and in a brief scene with Sophrona completes the circle of evidence. We next learn, first from Onesimus and then from Charisius, further details of the conversation, which had ended some time before, between Pamphila and her father, this time from the point of view of Charisius. At the time he overheard the last portion of it he was aware of his own guilt, but Smierines and Pamphila were debating the divorce without that knowledge. The *ἀνέχμα* of which Pamphila speaks in v. 706 (the Latin equivalent in *Hee*, 388 is *advorsa eius*) is her own shame, not that of Charisius. The situation is made clear by the use of the future tense in the self-denunciation of Charisius vv. 701 ff. He conceives of Fate as saying to him: "Your wife's unwitting fault you do not brook; but I *shall* prove thee guilty of like sin. And *then* all gently *will* she thee entreat, while thou," etc.

The plot now proceeds rapidly to its dénouement. By the discovery that the child is his own Charisius is placed in a most humiliating and embarrassing position, from which he is soon rescued by Habrotonon, who bluntly tells him, as he is angrily rebuking Onesimus for his interference, that Pamphila is the child's mother. Charisius thereupon returns to his own house and is reconciled with his wife.

The distribution of rewards begins (vv. 769 ff.). Habrotonon of course gets the money to buy her freedom from her owner. Onesimus is forgiven for his meddling, perhaps even rewarded by his freedom and by the hand of Habrotonon in marriage.¹ As for Smierines, who comes from the city in what is probably the final scene, prepared to take his daughter away by force, he is mercilessly flouted by Onesimus. He is the last to learn the truth, and his enlightenment comes at the moment of his greatest arrogance.

The motives which govern the conduct of Charisius and Smierines are more intelligible when we consider them in the light of the provisions of the Attic law concerning divorce. If a husband desired to put away his wife he had simply to send her away (*ἀποπέμπειν*) in the presence of witnesses. The witnesses would naturally be informed of the alleged grounds for the action. In all cases of *ἀπόπεμψις* the legal representative of the woman recovered the dowry, except, possibly, when the charge was infidelity or, as in the present instance, unchastity before marriage. On this point there is lack of evidence for the classical period, and a difference of opinion among modern authorities²; but it was the practice of other peoples and of the Greeks of Homeric and post-classical times that in such cases the dowry might be retained by the wronged husband. The wife who desired a separation from her husband, on the other hand, was obliged to appear in person before the archon and to file with him a notification of *ἀπόλειψις*, giving her reasons. Whatever the grounds she cited, if the divorce was granted the dowry went back to her legal representative. In the *Epitrepontes*, Smierines is concerned only with recovering the dowry. That he may legally demand it his daughter

¹ The insistence upon the purity of Habrotonon (vv. 223, 261) seems to prepare the way for such an outcome. Onesimus stoutly defends her character (v. 772) and admires her cleverness (vv. 308 ff., 340). She has promised to reward him if successful (v. 326).

² On the subject in general see Meier-Schömann-Lipsius, *Att. Proc.* II, pp. 519 ff.; and Caillemer in Daremberg-Saglio s. *Divortium*. Menander is cited by the grammarians for his use of the terms *ἀποπέμπειν* and *ἀπολείπειν* in their technical legal sense. It seems likely that the source of the citation was this play, for *ἀποπέμπειν* occurs in M², v. 10, and *ἀπολείπειν* in v. 354. The motive of *ἀπόλειψις* was used in the plays entitled *Ἀπολείπουσα* by Apollodorus of Carystus and Crobylus, and in the *Heccyra* of Terence (cf. v. 502).

must first leave her husband's house (*ἀπολείπειν*). Smicrines' anxiety that the initiative shall proceed from her may be due either to the imminent danger that, if she refuses or delays, the dowry will be dissipated by Charisius, or to the fear that Charisius may take the first step by sending Pamphila away for unchastity and thus retain his legal right to the dowry. It seems probable that both motives are at play; but in our ignorance of the legal status of the dowry in such a case, and in default of any explicit allusions in the extant text, the former motive may be accepted as sufficient. Charisius, as we have seen, does not send his wife away, but himself leaves the home. His motive must be sought in the sincerity of his love for her and his desire to spare her the shame and reproach which attached to the wife who had been repudiated for the gravest cause.¹

In the preceding discussion of the plot of the *Epitrepontes* frequent reference has been made to the *Heecyra* of Terence, the original of which was written by Apollodorus of Carystus, one of the famous poets of the New Comedy, whose active career began a few years after Menander's death. The similarity in the plots of the two plays was remarked by a Latin poet of the fifth century, Apollinaris Sidonius, in one of his letters (4.12); and indeed the resemblance is so great that one cannot escape the conviction that the younger poet had the *Epitrepontes* in mind when he framed his plot. Philumena had suffered outrage at the hands of her future husband. On the birth of her child, which she tries in vain to keep from her husband's knowledge, the latter resolves not to live with her again, in spite of his deep affection for her. A ring in the hands of the meretrix Bacchis, with whom Pamphilus had lived, leads to the discovery that Pamphilus is the father of the child. There are many minor resemblances. The words of Bacchis after her discovery (vv. 816 ff.) could with little change be transferred to the mouth of Habrotonon.²

¹ A repudiated wife in a play by Anaxandrides (56 K.) says: *χαλεπή, λέγω σοι, καὶ προσάντης, ὃ τέκνον, ὁδὸς ἐστίν, ὡς τὸν πατέρ' ἀπελθεῖν οἰκάδε παρὰ τὰνδρός, ἥτις ἐστὶ κοσμία γυνή.*

² Compare v. 818, *gnatum ei restituo, paene qui harum ipsiusque opera periit*, with the list of Habrotonon's services enumerated in E. 770 ff., esp. v. 774, *σπουδῇ δὲ καὶ παιδάριον ἐξέυρηκέ σοι.*⁷

In the management of the plot, so far as this portion of the story is concerned, other points of similarity are probable, although they are not directly evidenced in the present text of the *Epitrepontes*. For example, Charisius, like Pamphilus, probably agreed to keep the birth of the child a secret, to spare his wife the shame; and Smicrines, like Phidippus, probably was kept in ignorance of the real cause of the difference between his daughter and her husband. But here the resemblance ends. Philumena leaves her husband's house before his return from his journey. Sostrata makes every effort to bring her daughter-in-law back to Pamphilus, Smicrines to separate Pamphila from his son-in-law. Pamphilus is a reformed rake, Charisius a model youth apparently gone wrong. The ring was taken by Pamphilus from Philumena and by him given to Baechis, and Baechis quite by accident discovers the secret which brings happiness to her former lover. We see that the close literary relationship between the two plays is illustrated by the points of intentional difference no less than by the points of conscious similarity. Menander composed a comedy to which he might have given the name of "Father-in-law"; Apollodorus took almost the same set of characters situated in similar circumstances, substituted Sostrata for Sophrona and Phidippus for Smicrines, and made of it a "Mother-in-law." But except for the character of Sostrata in the *Hecyra*, which is quite as successful in its way as that of Smicrines in the *Epitrepontes* and probably a more original conception, the characters in the play of Menander are much finer and much more skillfully drawn than those in the play of his imitator.

The scene of the *Epitrepontes* is laid in a country deme, not far from Athens (vv. 25, 245, 361). Two houses are represented in the scene. The first is that of Charisius. Pamphila is living there, with Sophrona, but not with her husband (p. 95, v. 10, cf. on v. 354). It is there that Smicrines visits her (p. 97, v. 26). Charisius does not enter this house until the end of the fourth act, when he has learned the truth (after v. 742). Onesimus is once more installed there in the fifth act, when Smicrines makes his last visit to his daughter (vv. 866 ff.). The second house belongs to Chaerestratus. It is referred to (p. 98, v. 31) as "next door" to the other and as his. Chaerestratus, however, seems not to reside there. At any rate Syrisus

comes to this house to wait for his arrival, as if by previous appointment (v. 161), and with wife and child expects to spend the night there (vv. 195, 197). From v. 194 we learn that Onesimus also is staying at this house; this implies Charisius and Habrotonon as well, and the guests whom Charisius is entertaining (v. 195). From another set of passages it would seem that Charisius has betaken himself to the house of the leno who owns Habrotonon. It is in such a house, we are told (v. 529), that he is wasting his substance. It was not the practice of wild Athenian youth to introduce their mistresses into their homes, but to visit them at the house of the leno. When Habrotonon makes her first appearance a number of young men, evidently the guests of Charisius, torment her and try to detain her (vv. 213 ff.). Such a scene would hardly be conceivable in a respectable house. Finally, Onesimus wishes bad luck to the house of Chaerestratus (p. 98, v. 30). His motive is clear if it is there that his young master is making his name notorious. From this evidence it would seem that the second house in the scene belongs to Chaerestratus, but has been rented by the leno who owns Habrotonon.

Between these two houses there was some sort of communication. Charisius "crouching at the door within" overhears the conversation of Smicrines and Pamphila (v. 679). The door was probably in the division wall that was supposed to separate the gardens back of the two houses. This arrangement is often referred to in Plautus, cf. Stich. 614 *per hortum transibo*, Mere. 1008, Cas. 612, etc.

The papyrus fragments of this play were contained in three different quaternions, which are here and in the margin of the text designated as x, y, and z respectively. The accompanying table will show how the extant portions of the text were distributed among these three quires. The number of pages between the several continuous portions of text may be regarded as certain; but the amount of text lost at the beginning and end of the play is merely estimated. The second act, which began with the meeting of Davus and Syriscus, can hardly have extended back more than half a page beyond D¹. The first act probably filled, in addition to the first one and one-half pages of quaternion y, some three pages of the preceding quaternion x, making altogether about 157 lines. The title, hypothesis, and list of

characters would have filled all but about sixteen lines of the third page. At the end of the play probably not more than a single page is lost. The length of the Epitrepontes, according to this estimate, was something like thirty-one papyrus pages or about 1100 verses.

QUATERNION X		QUATERNION Y		QUATERNION Z	
<i>Quat. page</i>	<i>Pap. page</i>	<i>Quat. page</i>	<i>Pap. page</i>	<i>Quat. page</i>	<i>Pap. page</i>
1	-----	1	lost	1	R ¹ (last 11 ll.)
2	-----	2	lost	2	R ² (last 12 ll.)
3	-----	3	D ¹	3	lost
4	-----	4	D ²	4	lost
5	-----	5	C ¹	5	H ¹
6	-----	6	C ²	6	H ²
7	-----	7	B ¹	7	Q ² (last 9 ll.)
8	-----	8	B ²	8	Q ¹ (last 9 ll.)
9	-----	9	B ³	9	lost
10	-----	10	B ⁴	10	lost
11	-----	11	C ³	11	H ³
12	-----	12	C ⁴	12	H ⁴
13	-----	13	NT ¹ , M ¹ (26 ll.)	13	lost
14	lost	14	NT ² , M ² (26 ll.)	14	-----
15	lost	15	} Pet. fr.	15	-----
16	lost	16		16	-----

ἙΠΙΤΡΕΠΟΝΤΕΣ ΜΕΝΑΝΔΡΟΥ

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ

Ὀνήσιμος	Μάγειρος
Δᾶος	Χαιρέστρατος
Σμικρίνης	Σωφρόνη
Σύρισκος	Χαρίσιος
Ἀβρότονον	

Χορὸς συμποτῶν

Κωφά: Γύνη Σνρίσκου καὶ τὸ παιδίον· ὑπηρέται τοῦ Μαγείρου·
Παμφίλη·

ΕΠΙΤΡΕΠΟΝΤΕΣ ΜΕΝΑΝΔΡΟΥ

SCENE : A deme of Attica, before the house of Chaerestratus, which is occupied by Habrotonon and Charisius, and that of Charisius, in which his wife Pamphila still lives. The highway leads to Athens.

ACT I

SC. 1. ONESIMUS, DAVUS

Onesimus, returning from his errand in the city, meets Davus, who is on his way thither. The conversation turns upon the domestic affairs of Charisius. Three verses from the prologue are preserved in a quotation :

ΔΑΟΣ

οὐχ ὁ τρόφιμός σου, πρὸς θεῶν, Ὀνήσιμε,
ὁ νῦν ἔχων τὴν Ἀβρότονον τὴν ψάλτριαν,
ἔγμ' ἑναγχος ;

600 K.

ΟΝΗΣΙΜΟΣ

πάνυ μὲν οὔν.

After Davus has gone on his way, Smierines enters, coming from the city (cf. v. 360). He has probably heard of the estrangement of Charisius and Pamphila

FR. 600. On the speakers in the exposition scene, see above, pp. 27, 32 note, 37. These verses are quoted by rhetorical writers to illustrate the effect of an answer following quickly upon the question. The second verse is quoted in an unmetrical form ; τὴν has been added to supply the defect. But the art. is not needed, and perhaps ἐρασθεὶς was originally written and inentionally altered in quoting.—τρόφιμος: Photius defines as ὁ νεώτερος οἰκοδεσπότης,

and the Latin poets translate by erilis filius (Ter. Eun. 289 and Donatus' note ad loc.) or erus minor (Plaut. Merc. 112). The word, frequently used in the New Comedy, properly implies that the erus maior (Plaut. Truc. 307) is still alive. See on v. 160. Onesimus himself refers to Charisius as δεσπότης. - ἑναγχος: a distinctly conversational word, not employed by the tragic poets, who use ἀρτίως or νεωστί.

and comes to inquire concerning the cause of the trouble. At the close of the scene, probably after a conversation with Onesimus, he goes into the house of Charisius, and Onesimus, probably after a monologue, enters the house of Chaerestratus.

ACT II

Quat. y, p. 2

SC. 1. SYRISCUS, DAVUS

Syriscus enters from the country, accompanied by his wife, who carries a baby in her arms. Davus, on his way back from the city, meets them. Syriscus has just demanded of Davus (vv. 58 ff.) the trinkets which he has heard were found with the child (v. 84), and Davus has refused to give them up. We find them here in the midst of their altercation.

ΣΥΡΙΣΚΟΣ

φεύγεις τὸ δίκαιον.

D¹, quat. y, p. 3

ΔΑΟΣ

συκοφαντεῖς, δυστυχῆς.

ΣΥΡΙΣΚΟΣ

οὐ δέῃ σ' ἔχειν τὰ μὴ σ'.

Bodin and Mazon, *Extraits de Ménandre*, p. 21, and Fischel, *Hermes* XLIII (1908), p. 311, have drawn attention to the striking similarity between the following scene and the situation which Euripides dramatized in the *Alope*, as reported by Hyginus 187. *Alope*, daughter of King Cereyon, bore a child to Poseidon and exposed it. A shepherd vidit infantem atque eum sustulit. qui veste regia indutum eum in casam tulisset, alter compastor rogavit ut sibi eum infantem donaret. ille ei donavit sine veste. cum autem inter eos jurgium esset, quod qui puerum acceperat insignia ingenuitatis reposceret, ille autem non daret, contententes ad regem Cercyonem venerunt et contendere coeperunt. ille autem qui infantem donatum

acceperat repetere insignia coepit. Observe that the arbitrator in the *Alope*, as in the *Epitrepontes*, proves to be the child's grandfather.

1. τὸ δίκαιον: the claim which Syriscus has urged as just, viz., that the trinkets should go with the child. *φεύγεις* is conative.—*συκοφαντεῖς*: without the old literal implication of blackmail and false-witness, but with reference to the sycophant's tricky and sophistical methods: *this is pure chicanery*, cf. P. 258.—*δυστυχῆς*: *miserable*, a post-classical usage. Menander's vocabulary is rich in abusive epithets of this kind, words that have lost their original moral or physical connotation, e.g. *πονηρὸς*, *ἄθλιος*, *κακοδαίμων*, *ιερόσυλος*, etc. The vocative *δυστυχῆς* is attested for Menander by the ancient grammarians (fr. 216 K.); cf. *Soph.* Phil. 827 ὦ πν', *δόδυνας ἀδάης*.

ΔΑΟΣ

ἐπιτρεπτέον τινί

183 K.

ἐστι περὶ τούτων.

ΣΤΡΙΣΚΟΣ

βούλομαι.

ΔΑΟΣ

κρινώμεθα.

ΣΤΡΙΣΚΟΣ

τίς οὖν;

ΔΑΟΣ

ἐμοὶ μὲν πᾶς ἱκανός. δίκαια δὲ

5 πᾶσχω; τί γάρ σοι μετεδίδουν;

Enter Smicrines from the house of Charisius.

Sc. 2. SYRISCUS, DAVUS, SMICRINES

ΣΤΡΙΣΚΟΣ

τούτον λαβεῖν

βούλει κριτήν;

ΔΑΟΣ

ἀγαθὴ τύχη.

2. ἐπιτρεπτέον: i.e. ὥστε κρῖναι (schol. Aristoph. Ach. 1115), the technical term for committing a case to arbitration, *δαιτητὰς αἰρεῖσθαι* (Harp.). The extensive use which the Athenians made of arbitration as a legal process made this a most natural suggestion. In Plaut. Rud. 1002 Trachalio proposes to Gripus that the dispute as to the ownership of the casket shall be so decided: vide, sis, quous arbi-tratu facere nos vis? The phrase often comes to mean a mere challenge, as in Aristoph. Ran. 528 ταῦτ' ἐγὼ μαρ-τύρομαι καὶ τοῖς θεοῖσιν ἐπιτρέπω, cf. Ter. Ad. 123.

4 f. τίς οὖν: cf. Theocr. 5. 61 ἀλλὰ τίς ἄμμε, τίς κρινεῖ; — πᾶς: anybody. δίκαια δὲ πᾶσχω: if affirmative, *but I've*

nothing to complain of; in that case, however, we should expect γάρ instead of δέ. But Davus pretends not to fear the result of an arbitration. The γάρ in the following sentence shows that he has just uttered a complaint, *But is this fair treatment* of one who has shared his find with you? Cf. Luc. Dial. meretr. 9. 4 δίκαια πέπονθα, *I've got my deserts*, and δεινὰ πᾶσχειν in v. 61.

6. ἀγαθὴ τύχη: the old formula placed at the head of Athenian decrees implied a confident wish, *may good fortune attend*. Here the phrase is weakened to an expression of acquiescence, *Very well, so be it*. It seems to betray a certain inquietude on the part of Davus; see Bodin on S. 85.

ΣΤΡΙΣΚΟΣ (to Smicrines)

πρὸς τῶν θεῶν,
βέλτιστε, μικρὸν ἂν σχολάσαιοις ἡμῖν χρόνον;

ΣΜΙΚΡΙΝΗΣ

ὕμῖν; περὶ τίνος;

ΣΤΡΙΣΚΟΣ

ἀντιλέγομεν πράγμα τι.

ΣΜΙΚΡΙΝΗΣ

τί οὖν ἐμοὶ μέλει;

ΣΤΡΙΣΚΟΣ

κριτὴν τούτου τινὰ

10 ζητοῦμεν ἴσον· εἰ δὴ σε μηδὲν κωλύει,
διάλυσον ἡμᾶς.

ΣΜΙΚΡΙΝΗΣ

ὦ κάκιστ' ἀπολούμενοι,

δίκας λέγοντες περιπατεῖτε, διφθέρας
ἔχοντες;

ΣΤΡΙΣΚΟΣ

ἀλλ' ὅμως — τὸ πράγμ' ἐστὶν βραχὺ
καὶ ῥάδιον μαθεῖν. πάτερ. — δὸς τὴν χάριν.

8. A tribrach such as that in the second foot, with word-division after the second short syllable, occurs only ten times in Menander in the first two feet and is excluded from the other feet. The first two syllables consist of an unelided dissyllabic word in common use. White, p. 145. A tribrach like that in the fourth foot, contained in a word that overlaps both ways, is found in the fourth foot also in E. 288, 300.

9. Note the sullen and overbearing nature of Smicrines, cf. vv. 11, 31, 149.

10. κωλύει: the *v* in this word, always long in anapaestic and dactylic rhythms, is short in iambic and trochaic. Cf. v. 22.

11. διάλυσον: the act, of the person who effects a reconciliation, the mid. of disputants who "make up." Smicrines will soon be engaged in a business of this kind, see M¹, v. 11, p. 91. — ἀπολούμενοι: *you miserable scoundrels*, lit. *doomed to utter destruction*, the familiar abusive address of the Old Comedy. The future implies a wish.

12. διφθέρας: the garb of rusties, cf. Strepsiades' words in Aristoph. Nub. 72 *θαν μὲν οὖν τὰς αἴγας ἐκ τοῦ Φελλέως, ὥσπερ ὁ πατήρ σου, διφθέραν ἐνημμένος*. In enumerating the costumes of comedy Pollux 4. 119 says *πήρα, βακτηρία, διφθέρα ἐπὶ τῶν ἀγροικῶν*. It had a hood, id. 7. 70.

15 μὴ καταφρονήσῃς, πρὸς θεῶν. ἐν παντὶ δεῖ
 καιρῷ τὸ δίκαιον ἐπικρατεῖν ἀπανταχοῦ,
 καὶ τὸν παρατυγχάνοντα τούτου τοῦ μέρους
 ἔχειν πρόνοιαν· κοινόν ἐστι τῷ βίῳ
 πάντων.

ΔΑΟΣ (aside)

μετρίῳ γε συμπέπλεγμαι ῥήτορι.

20 τί γὰρ μετεδίδουν;

ΣΜΙΚΡΙΝΗΣ

ἐμμενεῖτ' οὖν, εἰπέ μοι,

οἷς ἂν δικάσω;

ΣΤΡΙΣΚΟΣ

πάντως.

ΣΜΙΚΡΙΝΗΣ

ἀκούσομαι· τί γὰρ
 τό κωλύον; σὺ πρότερος, ὁ σιωπῶν, λέγε.

15 ff. These four verses are quoted in Orion's Anthology, but *πρὸς* has been lost in transmission, giving a totally different meaning to the excerpt. — *ἐν παντὶ καιρῷ*: on every occasion.

17. *τούτου τοῦ μέρους*: this part or consideration, viz. *τοῦ ἐπικρατεῖν ἀπανταχοῦ τὸ δίκαιον*. The phrase is little more than a rhetorically amplified *huius rei*. *μέρος*, part, portion, lot, rôle, concern; cf. the phrase *τὸ ἐμὸν μέρος*, for my part, so far as I am concerned. The passer-by (i.e. anyone who chances upon an issue where justice is involved) should give good heed that justice prevails. The grandiloquence is characteristic of Syriacus.

18. *κοινόν*: subj. *ἔχειν πρόνοιαν*, κτέ. Of common interest, and so here an obligation (from *δεῖ* above). Cf. Eur. Suppl. 538 πάσης Ἑλλάδος κοινὸν τὸ δεῖ, εἰ τοὺς θανόντας . . . ἀτάφους τις ἔξει. — *τῷ βίῳ πάν-*

των: rhetorical amplification for *πᾶσι*.

19. *μετρίῳ γε*: a fair sort of, litotes. Cf. P. 389. — *συμπέπλεγμαι*: a figure derived from wrestling, cf. Eur. Bacch. 800 ἀπόρρ' γε τῷδε συμπεπλέγμεθα ξένω.

20. *τί γὰρ μετεδίδουν*: cf. v. 5. *ἐμμενεῖτε*: the usual agreement of arbitrants, cf. Dem. 33. 15 οἷς οἱ δύο γινώησαν, τούτοις ἐπ' ἀναγκῆς εἶναι ἐμμένειν.

21. *οἷς*: cognate obj., cf. Plat. Crit. 50c ὡμολόγητο . . . ἐμμένειν ταῖς δίκαις αἷς ἂν ἡ πόλις δικάσῃ.

22. In the Cairo text only one instance (S. 466) of an anapaest contained in three words occurs in the first foot, and but three elsewhere in the verse. Hence the *με* which the MS. gives after *κωλύον*, making the verse unmetrical, is rather to be deleted than transferred to the first foot. — *τὸ κωλύον*: cf. Dem. 1. 12 τί τὸ κωλύον ἔτ' αὐτὸν ἔσται βαδίζειν. — *ὁ σιωπῶν*: an arbitrary

ΔΑΟΣ

μικρόν γ' ἄνωθεν, οὐ τὰ πρὸς τούτον μόνον
 πραχθένθ', ἵν' ᾗ σοι καὶ σαφῇ τὰ πράγματα —
 25 ἐν τῷ δάσει τῷ πλησίον τῶν χωρίων
 τούτων ἐποίμαινον τριακοστὴν ἴσως,
 βέλτιστε, ταύτην ἡμέραν αὐτὸς μόνος,
 κάκκειμενον παιδάριον εὖρον νήπιον,

procedure on the part of Smicrines, for the plaintiff had the right to speak first. But Menander prefers that the party who is to win shall speak last. The poets of the Old Comedy follow this principle in the "debate" or *ἀγών*.

23 ff. An ancient rhetorician (Spen-
 gel I, p. 359, 16) remarked with approval
 that the speeches of the litigants in this
 scene were without prooemia and that
 the effect was realistic: *τὴν δίκην ἀνευ*
προοιμίων πεποίηκεν· οὐδὲν δὲ διαφέρει ἢ
ἐνταῦθα οὕτως αὐτὰ κείσθαι ἢ ἐν δικάστη-
ρίοις λέγεσθαι. Cf. the praise of Quin-
 tilian (10. 1. 70): *sed mihi longe*
magis orator probari in opere
suo videtur (Menander), nisi for-
te aut illa mala (sunt) iudicia
quae Epitrepontes, Epicleros,
Loerco habent, aut meditationes
in Psophodee, Nomothete,
Hypobolimaeo non omnibus
oratoriis numeris sunt absol-
utae. — *μικρόν γε . . . πράγματα*: the
 broken sentence reproduces the collo-
 quial manner. A partic. is to be sup-
 plied with each of the first two clauses,
 and a predicate, e.g. *διηγῆσθαι*, with
 the whole. *ἄνωθεν*: sc. *ἀρχόμενος*, cf.
 Plat. Phil. 44 ν *ἀρχομένους πολλὴν ἄνωθεν*.
 The partic. is often omitted with *ἄνω-*
θεν, as in Dem. 59. 74 *βούλουμαι . . . περὶ*
αὐτῶν ἄνωθεν διηγῆσασθαι. — *οὐ τὰ . . .*

πραχθέντα: sc. *διεξελθόν*, cf. Dem. 44. 6
ἀναγκαῖον . . . μικρῷ ἄνωθεν τὰ περὶ τοῦ
γένους ὑμῖν διεξελθεῖν. — *ἵνα . . . καὶ*
σαφῇ: the *καὶ* is intensive, *quite clear*;
 often, as here, in purpose clauses, but
 generally modifying the verb, as Plat.
 Gorg. 467 c *ἵνα καὶ εἰδῶ ὃ τι λέγεις*.

26. *τούτων*: shows that the scene of
 the action is in the country; cf. v. 361.
 — *τριακοστὴν*: a month has passed
 since the birth of the child. For an-
 other indication of the time see v. 904.

27. *ἡμέραν*: acc. of duration. The
 ordinal numbers are usual when the
 point of time reached ("ago") is ex-
 pressed. The article does not accom-
 pany the ordinal in these phrases, cf.
 Aeschin. 3. 77 *ἐβδόμην δ' ἡμέραν . . . τετε-*
λευτηκνίας, Lys. 24. 6 *τρίτον ἔτος τοῦτί*.

28. The exposure of children was
 not forbidden by law in Athens (Meier-
 Schömann-Lipsius, Att. Proc., p. 528 n.),
 but the extent of the practice is by no
 means to be inferred from the use
 made of the motive, with its romantic
 possibilities, by the dramatic poets.
 There was little public sentiment
 against the exposure of deformed chil-
 dren (Arist. Pol. 1335 n 20), though the
 custom was peculiarly Spartan. The
 reasons for exposure in the poets are:
 to conceal the mother's shame (Hero,
 Epitr.); the father's refusal to recog-
 nize the child as his own; poverty

ἔχον δέραια καὶ τοιοντονί τινα
30 κόσμον.

ΣΤΡΙΣΚΟΣ

περὶ τούτων ἐστίν.

ΔΑΟΣ

οὐκ ἔᾶ λέγειν.

ΣΜΙΚΡΙΝΗΣ

ἐὰν λαλῆς μεταξύ, τῇ βακτηρίᾳ
καθίζομαί σου.

(Peric.); the fact that the child is a girl (Ter. Heaut. 627). A girl was regarded as a heavy burden, Men. 18 K. χαλεπὸν γε θυγάτηρ κτῆμα καὶ δυσδιάθετον, Poseid. 11 K. υἱὸν τρέφει πᾶς κἂν πένης τις ὦν τύχη, θυγατέρα δ' ἐκτίθησι κἂν ἢ πλούσιος.

29. δέραια: objects hung about the neck as a sort of necklace, in Eur. Ion two serpents of gold δέραια παιδὶ νεογόνῳ φέρειν (v. 1431), here the ring and other things enumerated in vv. 168 ff. Other objects (κοσμός, cf. P. 694) were attached to the child in a wallet (πηρίδιον, v. 114) or laid beside it in a chest (ζυγάστριον P. 693, κιςτίς P. 633, cistella cum crepundiis Plaut. Cist. 655, Rud. 389, Ter. Eun. 753). These things and the clothes which the child wore are often referred to as γνωρίσματα (vv. 86, 114). The Greek mother who exposed her child to a possible death was moved by a curious scruple to provide a means of identification in case the child was found and grew to maturity. Cf. the sentiment expressed by Sostrata in Ter. Heaut. 649 ut stultae et misere omnes sumus religiosae, quom exponendam do illi, de digito anulum de-

traho et eum dico ut una eum puella exponeret: si moreretur, ne expers partis esset de nostris bonis. The tokens were carefully preserved by the foster-parents and later by the foundling (in an ἄγγος in Eur. Ion 1412) in the hope that by means of them the parents might be discovered. The dramatic poets made extensive use of such tokens in working out recognition scenes; they play a part in the first three comedies in this edition. For examples from tragedy see vv. 108 ff. Among the various methods of ἀναγνώρισις Aristotle Poet. 1454 b 20 considers ἡ διὰ σημείων as ἀτεχνοτάτη, though most frequently employed, mentioning περιδέραια among the σήμεια. — Note that this verse consists of six iambs. Pure iambic verses are more common in Menander than in Aristophanes, but less common than in Euripides. The first diphthong in τοιοῦτος is measured either long or short in Menander, as in his predecessors.

30. ἐστίν: *sc. ὁ ἀγών.*

31. λαλῆς μεταξύ: *μεταξὺ ὑπολάβης λαλῶν*, cf. Xen. Anab. 3. 1. 27.

32. καθίζομαι: *come down upon*, cf. Luc. Symp. 16 τάχα δ' ἂν τινος καθίκετο

ΔΑΟΣ

καὶ δικαίως.

ΣΜΙΚΡΙΝΗΣ

λέγε.

ΔΑΟΣ

λέγω.

ἄνειλόμην. ἀπήλθον οἴκαδ' αὐτ' ἔχων.

ἴτρεφειν ἔμελλον· ταῦτ' ἔδοξέ μοι τότε.

35 ἐν νυκτὶ βουλήν δ', ὅπερ ἅπασι γίγνεται.

733 K.

διδούς ἐμαντῶ, διελογιζόμεν. “ἐμοὶ

τί παιδοτροφίας καὶ κακῶν: πόθεν δ' ἐγὼ

D², quat. y, p. 4

τοσαῦτ' ἀναλώσω; τί φροντίδων ἐμοί;”

τοιουτοσί τις ἦν. ἐποίμαινον πάλιν

40 ἔωθεν. ἦλθεν οὗτος — ἔστι δ' ἀνθρακεύς —

εἰς τὸν τόπον τὸν αὐτὸν ἐκπρίσων ἐκέῖ

στελέχη. πρότερον δέ μοι συνήθης ἐγεγόνει.

ἐλαλοῦμεν ἀλλήλοις. σκυθρωπὸν ὄντα με

ιδὼν “τί σύννους.” φησί, “Δᾶος:” “τί γάρ:” ἐγώ,

τῇ βακτηρίᾳ. In this meaning always w. gen., in the meaning *reach* w. acc.

33. Asyndeton is characteristic of Menander's style, especially in narrative passages.

35. A new turn to the proverbial expression ἐν νυκτὶ βουλή (or νύξ καὶ βουλή), on which see Koek on Men. fr. 733. Herodotus 7. 12 says of Xerxes νυκτὶ δὲ βουλήν διδοῦς. γίγνεται: the Cairo MS. consistently gives the forms in γιν-, but the inscriptions show that the short forms did not come into use until after 292 B.C., Meisterhans-Schwyzler, *Griechisch. Alt. Inschr.*, p. 177.

36. ἐμοί: sc. δεῖ, on which the genitives in v. 37, 38 depend, cf. Eur. Med. 555 σοὶ τε γὰρ παίδων τί δεῖ:

37. The tribrach contained in a single word which overlaps the preceding and the following foot is found in the second foot also in v. 358 and in v. 648 (proper name).

39. τοιουτοσί τις: *such a one* in *such a mood*, cf. Theoc. 13. 64: as a lion is aroused by the voice of the fawn, Ἡρακλῆς τοιοῦτος . . . δεδόνητο, Eur. Orest. 1680 κατὰ τοιοῦτος.

43. ἐλαλοῦμεν: descriptive impf., *we fell to talking*, Gildersleeve, Syn. § 207. The description passes from the aor. ἦλθεν first to the impf. and then to the historical present. σκυθρωπὸν . . . σύννους: cf. Plat. Alc. II 138 γ φαίνει γέ τοι ἐσκυθρωπακῆναι . . . ὥς τι ξυμνοῦμενος (Croiset).

- 45 “περίεργός εἰμι.” καὶ τὸ πρᾶγμ’ αὐτῷ λέγω,
ὥς εὖρον, ὥς ἀνειλόμην. ὁ δὲ τότε μὲν
εὐθύς, πρὶν εἰπεῖν πάντ’, ἐδεῖθ’· “οὕτω τί σοι
ἀγαθὸν γένοιτο. Δᾶε,” παρ’ ἑκαστον λέγων,
“ἐμοὶ τὸ παιδίον δός· οὕτως εὐτυχής,
50 οὕτως ἐλεύθερος. γυναῖκα,” φησί. “γὰρ
ἔχω. τεκούσῃ δ’ ἀπέθανεν τὸ παιδίον” —
ταύτην λέγων, ἣ νῦν ἔχει τὸ παιδίον —

ΣΜΙΚΡΙΝΗΣ

ἐδέου¹ σὺ ταῦτ’;

ΣΤΡΙΣΚΟΣ

εὖ ἴσθ’.¹

ΔΑΟΣ

ὅλην τὴν ἡμέραν

45. **περίεργός εἰμι** : = *περιεργάζομαι*, i.e. in assuming a responsibility that does not belong to me. Cf. Plat. Apol. 19b *Σωκράτης . . . περιεργάζεται ζητῶν τὰ τε ὑπὸ γῆς καὶ οὐράνια*.

46. **εὖρον** : the augment in *ην-* began to disappear as early as 321 B.C. and is not found in inscriptions after 300. — A tribrach composed of three words occurs in the fifth foot also in E. 676 and P. 1. Aristophanes admits it here only four times. The arsis of a tribrach so formed is elsewhere (excluding one in the first foot) almost always the final syllable of a word of two or more syllables; but three times (E. 46, 291, 298) the tribrach is composed of two monosyllables and the first syllable of the following word, and once (H. 11) of three monosyllables. White, p. 146.

47. **πρὶν εἰπεῖν** : the meter did not admit *με*, which is grammatically necessary. — **οὔτω, κτέ.** : a common formula

introducing an entreaty, as here, or a positive asseveration, promise, or threat. With an entreaty a blessing is called down upon the person supplicated; *σοί* characterizes this usage, while *μοί* is used when the phrase backs up a promise, assertion, or threat. Cf. vv. 145, 858, Plaut. Stich. 754 *ita me colam*. Other forms of the same habit of speech are innumerable, cf. Aristoph. Thesm. 469 *οὕτως ἀναίμην τῶν τέκνων* and Hor. Od. 1. 3 *sic te diva potens Cypri . . . regat*.

48. **παρ’ ἑκαστον** : cf. Plat. Prot. 325 D *παρ’ ἑκαστου καὶ ἔργον καὶ λόγον διδάσκοντες* (Leclerc).

49. **οὕτως** : *sc. γένοιτο*.

50. **φησί, γάρ** : the position of *φησί*, crowded from its natural position by the interjected *γάρ*, is probably characteristic of informal colloquial speech, cf. v. 859.

53. The verse is corrupt in MS., which makes Smicrinus address

κατέτριψε. λιπαροῦντι καὶ πείθοντί με
 55 ὑπεςχόμεν. ἔδωκ'. ἀπῆλθεν, μυρία
 εὐχόμενος ἀγαθά. λαμβάνων μου κατεφίλει
 τὰς χεῖρας.

ΣΜΙΚΡΙΝΗΣ

ἐπόεις ταῦτ' ;

ΣΤΡΙΣΚΟΣ

ἐπόουν.

ΔΑΟΣ

ἀπηλλάγη.

μετὰ τῆς γυναικὸς περιτυχών μοι νῦν, ἄφνω
 τὰ τότε συνεκτεθέντα τούτῳ — μικρὰ δὲ
 60 ἦν ταῦτα καὶ λήρὸς τις, οὐθέν — ἀξιοῖ
 ἀπολαμβάνειν, καὶ δεινὰ πάσχειν φήσ' ὅτι
 οὐκ ἀποδίδωμ'. αὐτὸς δ' ἔχειν ταῦτ' ἀξιῶ.
 ἐγὼ δέ γ' αὐτόν φημι δεῖν ἔχειν χάριν
 οὐ μετέλαβεν δεόμενος· εἰ μὴ πάντα δὲ

Syriscus by name. But they do not know each other. The name was probably written above the line as a note on σύ. See Crit. Ap.

54 ff. The narrative takes on a brisker tone with the aorists. These are interrupted by the descriptive imperf., κατεφίλει. The leisurely pres. is resumed in v. 60. — κατέτριψε: see δεόμενος.

57. ἀπηλλάγη: of his final departure. ἀπῆλθεν above means *he set off*.

60. Cf. Plaut. Cist. 732 (Hlalisca, speaking of the cistella) non edepol praeda magna. . . . crepundia nā. λήρὸς τις: αὐτὸς ἐπὶ τῇ φ. Luc. Lex. ὁ λήρὸν (*trumpet*) τινα ἐκρότουκ. . . . τῇ θυγατρὶ τῇ ἐαῇ, whence the lexicographers, misled by the context, invented λήρὸς (Lat. *leria*, Fest.) as an article of woman's dress, see schol. ad

Luc. l.c., Poll. 5. 101. — οὐθέν: οὐθεὶς began to supplant οὐδεὶς as early as 378 B.C. in the inscriptions, and prevailed after ca. 330, Meisterhans-Schwyzer, Gramm. d. Att. Inschr., p. 258. The earlier form was revived in the imperial period (cf. ποιῶν, see on II. 1). On the spelling found in MSS. of Menander see Kretschmar, De Men. Rell., p. 87 n.

62. οὐκ ἀποδίδωμι: *do not, i.e. will not, restore*. This modal force of the neg. is common with the impf.

63. ἐγὼ δέ γε = *εἰ γὰρ γε δέ*. δέ regularly separates γε from the word which it modifies if that is first in the clause.

64. οὖ: the regular assimilation of the relative to the case of its omitted antecedent. — Note the position of δέ, due to the exigencies of the verse. — Menander allows in the third foot a

- 65 τούτῳ δίδωμ', οὐκ ἐξετασθῆναί με δεῖ.
 εἰ καὶ βαδίζων εὔρεν ἄμ' ἐμοὶ ταῦτα καὶ
 ἦν κοινὸς Ἑρμῆς, τὸ μὲν ἂν οὗτος ἔλάβε δῆ,⁷
 τὸ δ' ἐγώ· μόνου δ' εὐρόντος. οὐ παρῶν⁸ σύ γε⁹
 ἅπαντ' ἔχειν οἶει σε δεῖν, ἐμὲ δ' οὐδὲ ἔν;
 70 τὸ πέρας· δέδωκά σοί τι τῶν ἐμῶν ἔκων¹⁰.
 εἰ τοῦτ' ἀρεστόν ἐστί σοι, καὶ νῦν ἔχε·
 εἰ δ' οὐκ ἀρέσκει, μετανοεῖς δ', ἀπόδος πάλιν,¹¹
 καὶ μηδὲν ἀδίκει μηδ' ἐλαττοῦ. πάντα δέ.

tribrach contained in a word that overlaps the following foot. The word is always a quadrisyllable whose accent coincides with the ictus. See vv. 80, 194, P. 25, 48, 306, S. 415, 420. Aristophanes does not admit this tribrach, owing to his preference for the penthemimeral caesura. White, p. 144.

65. *ἐξετασθῆναι*: *be called to account*, = *λόγον ὑπέχειν*, cf. Arist. Rhet. 1354a 4 καὶ ἐξετάζειν καὶ ὑπέχειν λόγον. The word savors of the official language of Athens; all public officials had to submit their accounts to the Logistae (elsewhere called *ἐξετασταί*) at the end of their term of office.

67. *κοινὸς Ἑρμῆς*: a proverbial expression meaning "Good luck's to be shared." Davus, by implying that one had no claim to shares in a discovery unless present when it was made, gives a new turn to the proverb, which Syriacus could properly have quoted in support of his claim. Davus says: *Had it been a case of κοινὸς Ἑρμῆς*, i.e. "common finding." Hermes, says Aristotle Rhet. 1401a 20, is *κοινωνικὸν μάλιστα τῶν θεῶν*. The right application is made, in the advice given to one who has discovered a source of wealth, in Luc. Nav. 12 *κοινὸς Ἑρμᾶς, φασι, καὶ ἐς μέσον κατατίθει*

φέρων τὸν πλοῦτον. It is characteristic of the greedy man of Theoph. Char. 30.7 *τῶν εὐρισκομένων χαλκῶν ὑπὸ τῶν οἰκετῶν ἐν ταῖς ὁδοῖς ἀπαιτῆσαι τὸ μέρος, κοινὸν εἶναι φήσας τὸν Ἑρμῆν*.

68. *εὐρόντος*: *sc. ἐμοῦ*.

69. *οὐδὲ ἔν*: the masc. and neut. forms *οὐδὲ εἰς* and *οὐδὲ ἐν*, divided after the analogy of the fem., are very common in Menander, especially at the end of the verse; and *οὐδέ* is never elided. Only six instances are found in Aristophanes, of which four are in the *Plutus*. But in the inscriptions they are not unusual throughout the classical period. See Sachtschal, *De com. Graec. sermone metro accomodato*, p. 4; Meisterhans-Schwyzler, *Gramm. d. Att. Inschr.*, p. 105.

70. *τὸ πέρας*: cf. vv. 316, 676.

72. *εἰ δ' οὐκ*: *οὐ* instead of *μη* in view of the fact, which Davus knows, that the supposition is correct. Cf. v. 131 and see Kühner-Gerth § 511.4b. In v. 129, where these same words are quoted by Syriacus, but with *ἀέ*, the protasis is a pure hypothesis.

73. The imperatives, induced by *ἀπόδος*, express the result of the suggested act. The thought is *ὥστε ἀνδρὶ ἀδικεῖν μηδ' ἐλαττοῦσθαι*.

τὰ μὲν παρ' ἐκόντος. τὰ δὲ κατισχύσαντά με. ^{(1, quat. y, p. 5}
 75 οὐ δει' σ' ἔχειν. εἴρηκα τόν γ' ἐμόν λόγον.

ΣΤΡΙΣΚΟΣ

εἴρηκεν;

ΣΜΙΚΡΙΝΗΣ

οὐκ ἤκουσας; εἴρηκεν.

ΣΤΡΙΣΚΟΣ

καλῶς.

οὐκοῦν ἐγὼ μετὰ ταῦτα· μόνος εἶρ' οὔτοσί
 τὸ παιδίον, καὶ πάντα ταῦθ' ἃ νῦν λέγει
 ὀρθῶς λέγει, καὶ γέγονεν οὕτως, ὦ πάτερ.
 80 οὐκ ἀντιλέγω. δεόμενος, ἱκετεύων ἐγὼ
 ἔλαβον παρ' αὐτοῦ τοῦτ'· ἀληθῆ γὰρ λέγει.
 ποιμὴν τις ἐξήγγειλέ μοι, πρὸς ὃν οὔτοσί
 ἐλάλησε, τῶν τούτῳ συνέργων, ἅμα τινὰ
 κόσμον συνευρεῖν αὐτόν. ἐπὶ τοῦτον, πάτερ,
 85 αὐτὸς πάρεστιν οὔτοσί.— τὸ τ' παιδίον
 δὸς μοι, γύναι.—

Takes the child from his wife's arms.

74. **κατισχύσαντα**: subj. *σε* in next verse. Equivalent to *ἐμοῦ βία*.

75. **εἴρηκα**: such formal declarations at the close of speeches are common, cf. Eur. *Orest.* 1203 *εἴρηται λόγος*, Cic. *Verr.* 1.56 *dixi*, and the like.

76. **εἴρηκεν**; the threat of Smicrines in v. 31 has made Syrisus cautious.

77. **ἐγὼ μετὰ ταῦτα**: sc. *ἐρῶ*. **οὔτοσί**: cf. *iste*, of one's opponent in a lawsuit.

80. The verse contains no iambus in the first five feet. The *Cairo Menander* contains only five such verses, I. 241, 248, P. 302, 8—153.

82. **πρὸς ὃν οὔτοσί**: the anapaest contained in three words is not common in *Menander*; White, p. 154.

Note that a pause in the sense precedes.

84. **ἐπί**: *after, to get*, cf. Aristoph. *Ran.* 1418 *κατῆλλον ἐπὶ ποιητήν*.

85. **αὐτὸς πάρεστιν**: Syrisus adopts the notorious practice of defendants before Athenian juries, *παιδία ἀναβιβασάμενος ἵνα ὅτι μάλιστα ἐλεηθῇ* (Plat. *Apol.* 34c), cf. *Lys.* 20.34 *ἐάν τις παῖδας αὐτοῦ ἀναβιβασάμενος κλαίῃ καὶ ὀλοφύρηται*. The practice is parodied in Aristoph. *Vesp.* 976, where the spokesman for the defendant dog Laibes says: *ποῦ τὰ παιδία; ἀναβλίνετ', ὦ πόνηρα, καὶ κινεζοίμενα αἰτεῖτε κἀντιβολεῖτε καὶ δακρύνετε*. It must be acknowledged that Syrisus uses this method of arousing pity with exceptional restraint and dignity.

τὰ δέραια καὶ γνωρίσματα

οὗτός σ' ἀπαιτεῖ, Δᾶ'. ἐαυτῷ φησι γὰρ
ταῦτ' ἐπιτεθῆναι κόσμον, οὐ σοὶ διατροφὴν.
καὶ γὼ συναπαιτῶ, κύριος γεγεννημένος

90 τούτου· σὺ δ' ἐπόησάς με δούς. Restores the child to his wife.

νῦν γνωστέον,

βέλτιστέ, σοι ταῦτ' ἐστίν, ὥς ἐμοὶ δοκεῖ·
τὰ χρυσί' ἢ ταῦθ' ὅτι ποτ' ἐστί, πότερα δεῖ
κατὰ τὴν δόσιν τῆς μητρός, ἥτις ἦν ποτε,
τῷ παιδίῳ τηρεῖσθ'. ἕως ἂν ἐκτραφῇ,

95 ἢ τὸν λελωποδυτηκὸτ' αὐτὸν ταῦτ' ἔχειν,
εἰ πρῶτος εὖρε, τὰλλότρια. τί οὖν τότε,
ὅτ' ἐλάβανον τοῦτ', οὐκ ἀπήτουν ταῦτά σε;
οὐπω παρ' ἐμοὶ τότ' ἦν ὑπὲρ τούτου λέγειν.
ἤκω δὲ καὶ νῦν οὐκ ἐμαυτοῦ σ' οὐδὲ ἐν

86. καὶ γνωρίσματα: equivalent to καὶ τὰ ἄλλα γνωρίσματα, for Davus has admitted (v. 35) that he found other objects besides the δέραια.

87. ἐαυτῷ: construe with κόσμον, which is in predicate apposition to ταῦτα, as is διατροφὴν also.

90. ἐπόησάς με: sc. κύριον τούτου.

91. ταῦτα: for τὰδε, looking forward to what is to follow, because the matter referred to has already been thought of or expressed by the speaker; see Kühner-Gerth § 467.7, Xen. Mem. 1.2.61 Λίχας . . . ὀνομαστὸς ἐπὶ τούτῳ γέγονε. The structure of the sentence is colloquially irregular.

92. τὰ χρυσία: proleptic subj. of τηρεῖσθαι. As Davus v. 60 depreciates his find, so Syriseus hints at its possible value. — ὅ τι: the MS. gives ἃ τι, an exceptional dialect form of the indef. rel. found only in the Law of Gortyn. The common Attic form ἅτα, which

some editors adopt, gives a highly objectionable anapaest (+ ∪, ∪, - +) in the fourth foot; see White, p. 157.

95. Note the doubly overlapping anapaest in the third foot.

96. εἰ . . . εὖρε: Syriseus does not doubt the fact, but states the whole point at issue as an hypothesis: whether the man should keep these things, another's property, *if he found them first*. The speaker incidentally tries to prejudice the judge by characterizing the finder as a petty thief. — τὰλλότρια: reserved to the end for greater emphasis. τί οὖν: cur tandem, an assumed question by Davus.

98. Syriseus' answer to the assumed question. παρ' ἐμοὶ ἦν: *in my power, parhē moi*. He did not then know, he means, of the existence of the tokens τούτου: the child.

99. καὶ νῦν: *even now not for my self*. σε: cf. v. 87.

- 100 ἴδιον ἀπαιτῶν. “κοινὸς Ἑρμῆς.” μηδὲ ἐν
 “εὗρισχ” ὅπου πρόσσεστι σῶμ’ ἀδικούμενον.
 “οὐχ” “εὗρησις” τοῦτ’ ἔστιν, ἀλλ’ ἀφαίρεσις.
 βλέψον δὲ κάκει, πάτερ· ἴσως ἔσθ’ οὕτοσιν
 γεγῶς ὑπὲρ ἡμᾶς. καὶ τραφεῖς ἐν ἐργάταις
 105 ὑπερόφεται ταῦτ’. εἰς δὲ τὴν αὐτοῦ φύσιν
 ἄρας ἐλεύθερόν τι τολμήσει ποεῖν —
 θηρᾶν λέοντας, ὅπλα βαστάζειν, τρέχειν
 ἐν ἁγῶσι. τεθέασαι τραγωδούς, οἶδ’ ὅτι,
 καὶ ταῦτα κατέχεις πάντα. Νηλέα τινὰ

180 K.

722 K.

100. κοινὸς Ἑρμῆς: sarcastic allusion to the argument of Davus in v. 67.
 — μηδὲ ἐν εὗρισκε: *do no ‘finding,’ i.e. talk not of ‘finding.’*

101. ὅπου πρόσσεστι: *when it’s a question of, etc.*

103. βλέψον δὲ κάκει: *just look at this point also.* Cf. Eur. Orest. 1181 καὶ σὺ δειρὸ νοῦν ἔχε.

104. τραφεῖς: concessive.

105. ταῦτα: *all this*, spoken with a gesture that embraced the ἐργαταὶ present.— εἰς . . . φύσιν: cf. Hippocr. De nat. hom., Kühn XV, p. 53, καὶ πάλιν γε ἀνάγκη ἀποχωρεῖν εἰς τὴν ἐωυτοῦ φύσιν ἕκαστον.

106. ἄρας: *rising*. The intr. use of the simple verb αἶρω is rare, but is clearly discerned in a few passages: Soph. Phil. 1330 ἔως ἂν αὐτὸς ἥλιος ταύτῃ μὲν αἶρῃ, τῇδε δ’ αὖ δύνῃ πάλιν, Plat. Phaedr. 247c: ἡ δὲ (ψυχὴ) τότε μὲν ἦρε, τότε δ’ ἔδυν, Arist. Parv. nat. 475A 8 τῷ ἐμφύτῳ πνεύματι αἶροντι καὶ συνίζοντι, *ibid.* 479A 26 διὰ τὸ μὴ δύνασθαι τὸν πνεύμονα μακρὰν αἶρειν ἄνω καὶ συνίξιν. Most of the compounds of αἶρω show intr. meanings. The image of ‘rising’ was probably suggested by ὑπὲρ ἡμᾶς (Heidel). — ἐλεύθερόν: *begetting his free birth*

107. The chase, warfare, and ath-

letics, to the rustic the distinguishing occupations of the high-born as contrasted with the slave. The countryman witnessed athletic contests occasionally, and, as guide to “hunters from the city” (like Gorgias in the *Hero*), heard them relate their exploits in hunting and fighting in the East. Note the tragic style (βαστάζειν) and meter (ὅπλα — ∪).

108 ff. Classic illustrations from tragedy of the good fortune which had come to foundlings through the safe-keeping of their γυνώρισμα. The poet can confidently appeal to the spectator’s acquaintance with the myths of tragedy, and even with the lines, at least of Euripides; cf. E. 911, S. 387. Plaut. Rud. 86. τραγωδούς: *tragic performers, for performances*; occasionally interchangeable in certain uses with τραγωδίας.

109. Nелеus and Pelias were secretly born to Poseidon by Tyro, who set them adrift in a boat. Found and reared to manhood, they were recognized by their mother and became kings at Pylos and Iolcus. The myth was used by Sophocles, Carcinus, and Astydamos the younger, in plays entitled *Tyro*.

- 110 Πελίαν τ' ἐκείνους εὖρε πρεσβύτης ἀνὴρ
αἰπόλος, ἔχων οἶαν ἐγὼ νῦν διφθέραν·
ὡς δ' ἦσθετ' αὐτοὺς ὄντας αὐτοῦ κρείττονας,
λέγει τὸ πρᾶγμ', ὡς εὖρεν, ὡς ἀνείλετο,
ἔδωκε δ' αὐτοῖς πηρίδιον γνωρισμάτων,
115 ἔξ οὗ μαθόντες πάντα τὰ καθ' αὐτοὺς σαφῶς
ἐγένοντο βασιλεῖς οἱ τότε ὄντες αἰπόλοι.
εἰ δ' ἐκλαβὼν ἐκείνα Δᾶος ἀπέδοτο,
αὐτὸς ἵνα κερδάνειε δραχμὰς δώδεκα,
ἀγνώτες ἂν τὸν πάντα διετέλουν χρόνον
120 οἱ τῆλικοῦτοι καὶ τοιοῦτοι τῷ γένει.
οὐ δὴ καλῶς ἔχει τὸ μὲν σῶμ' ἐκτρέφειν
ἐμὲ τοῦτο, τὴν αὐτοῦ δὲ τῆς σωτηρίας
ἐλπίδα λαβόντα Δᾶον ἀφανίσαι, πάτερ.
γαμῶν ἀδελφὴν τις διὰ γνωρίσματα

C², quat. y, p. 6

adesp. 488

181 K.

Presumably the poet has in mind the play by Sophocles, the recognition scene in which was famous. See Nauck, T.G.F., p. 272.

111. αἰπόλος: Apollodorus Bibl. 1. 9. 8 calls him a groom, ἵπποφορβός.

114. πηρίδιον: according to Arist. Poet. 1454a25 the recognition was effected διὰ τῆς σκάφης. The story of the two young men about their exposure in a boat may have first aroused the suspicion of Tyro, and the tokens brought confirmation. — The anapaest contained in the last three syllables of a word which begins in the preceding foot is used freely by Menander, as by Aristophanes, in the fourth foot, seldom in the third, and but once (E. 341) in the fifth. White, p. 152.

117. Δᾶος: i.e., Δᾶός τις, instead of the kind goatherd. Possibly we should read ἐκεῖν', ᾧ Δῖος, sc. ἐξέλαβε. — ἀπέδοτο: sold.

118. δρᾶχμᾶς: the first syllable is treated as either long or short by the comic poets; Menander usually puts the word in the odd feet. — δώδεκα: a petty sum, contemptuously mentioned as the price of the children's heritage.

122. τὴν αὐτοῦ δέ: the attrib. position of the poss. pron. is due to the presence of τῆς σωτηρίας, a second attribute of ἐλπίδα. Otherwise the order would have been τὴν ἐλπίδα αὐτοῦ. See Kühner-Gerth § 464. 4.

124 ff. Other instances from tragedy. The allusions are too vague for identification. The motive γαμῶν ἀδελφὴν ἐπείσχε is unknown to us in any tragedy, but is found in Menander's Pericciromene and the Epidicus of Plautus. A mother is rescued by her long-lost sons in Euripides' Antiope, Hypsipyle, and Melanippe. A brother is saved by his sister in Euripides' Iphigenia in Tauris.

- 125 ἐπέσχε, μητέρ' ἐντυχὼν ἐρρύσατο,
 ἔσωσ' ἀδελφόν. ὄντ' ἐπισφαλῇ φύσει
 τὸν βίον ἀπάντων τῇ προνοίᾳ δεῖ, πάτερ,
 τηρεῖν, πρὸ πολλοῦ ταῦθ' ὀρώωντ' ἐξ ὧν ἐνι.
 "ἀλλ' ἀπόδος, εἰ μή," φησ'. "ἀρέσκει." τοῦτο γὰρ
 130 ἰσχυρὸν οἶεταί τι πρὸς τὸ πρᾶγμ' ἔχειν.
 οὐκ ἔστι δίκαιον. εἴ τι τῶν τούτου σε δεῖ
 ἀποδιδόναι, καὶ τοῦτο πρὸς ζητεῖς λαβεῖν:
 ἵν' ἀσφαλέστερον πονηρεύσῃ πάλιν,

125. ἐρρύσατο: another word not used in comic dialogue nor in prose; cf. v. 107.

126 f. ἐπισφαλῇ, κτέ.: cf. Pet. fr. v. 36, p. 99.

128. πρὸ πολλοῦ: explaining προνοία. It must be construed with ὀρώοντα, not with τηρεῖν, otherwise προσορώοντα would have been necessary. — ταῦτα... ἐξ ὧν ἐνι: sc. τηρεῖν, with *what means we may*. ταῦτα, obj. of ὀρώοντα, refers to contingencies such as have been illustrated above, by which good fortune may be secured to foundlings.

129. Cf. v. 72. — The MS. reading φησίν gives in the fourth foot an objectionable anapaest, which begins with an *unelided* word of two or more syllables. Three of the five instances (cf. also P. 363) which occur in the Cairo MS. are clearly to be eliminated by emendation (E. 239, P. 397, 405), a fourth may be admissible (E. 131). The correction here is easy: the papyrus offers a number of instances of failure to elide (e.g. S. 398). But see White, p. 156.

130. ἰσχυρόν: in predicate apposition to τοῦτο.

131. οὐκ ἔστι δίκαιον: *it isn't fair*, referring to the proposal just quoted. — εἰ, κτέ.: *assuming that*. The question

represents the second of the alternatives which are presented if the principle is accepted that the trinkets go with the child: (1) that Davus shall give the trinkets to Syriseus, who now has the child, or (2) that Syriseus shall give back the child to Davus, who has the trinkets. Syriseus speaks as if the principle were conceded. εἰ is therefore almost equivalent to ἐπεὶ. It is possible, however, to construe εἰ τι, κτέ. down to ἡ τέχνη v. 134 with οὐκ ἔστι δίκαιον, regarding the whole as a loose-jointed assertion, — a sort of breathless πῦργος at the end of an otherwise well-ordered speech. In this case ζητεῖς is embraced in the protasis, εἰ . . . σε δεῖ, καὶ (εἰ) . . . ζητεῖς. — On the anapaest in the second foot, with word-division ∪, ∪ —, the first syllable being the final syllable of an unelided word, see White, pp. 155 f. It is admitted by Aristophanes in the second and fourth feet and apparently not excluded by Menander from the second foot. See on P. 363.

132. καὶ τοῦτο: *the child too*, Davus already having the trinkets. — πρὸς: adv., strengthening the καί.

133. A scornful question, responding to a nod on the part of Davus to the preceding question. ἀσφαλέστερον:

εἰ νῦν τι τῶν τούτου σέσωκεν ἡ τύχη;
 135 εἶρηκα· κρίνον ὃ τι δίκαιον νενόμικας.

ΣΜΙΚΡΙΝΗΣ

ἀλλ' εὐκριτ' ἐστί· πάντα τὰ συνεκκείμενα
 τοῦ παιδίου 'στί· τοῦτο γιγνώσκω.

ΔΑΟΣ

καλῶς·

τὸ παιδίον δ'·

ΣΜΙΚΡΙΝΗΣ

οὐ γνώσομ' εἶναι, μὰ Δί', ἐγὼ
 τοῦ νῦν ἀδικοῦντος, τοῦ βοηθοῦντος δὲ καὶ
 140 ἐπεξιόντος τῷ ἀδικεῖν μέλλοντί σοι.

ΣΥΡΙΣΚΟΣ

πολλ' ἀγαθὰ σοι γένοιτο.

ΔΑΟΣ

δεινὴ γ' ἡ κρίσις,
 νῆ τὸν Δία τὸν σωτήρ· ἅπανθ' εὐρὼν μόνος
 ἅπαντα περιέσπασμ', ὃ δ' οὐχ εὐρὼν ἔχει.
 οὐκοῦν ἀποδιδῶ;

ΣΜΙΚΡΙΝΗΣ

φημί.

since nobody would be in a position to call Davus to account for the property.
 — **πονηρεύση πάλιν**: *play the knave once more*. Syrisceus has in mind his selling the tokens.

134. εἰ νῦν τι: *si quid nunc*. The condition again expresses a fact.

137. γιγνώσκω: *vox propria* for a legal decision, cf. Arist. Resp. Ath. 48. *ὃ δ' τι ἂν γνώσιν οἱ δικασταί, τοῦτο κύριον ἐστί*. The decision agrees with the

principle for which Syrisceus has contended, but is also consistent with the alternative proposed by Davus. The spelling *γιγνώσκω* is post-Menandrian; see on *γίνομαι* v. 35.

139. ἀδικοῦντος: *sc. αὐτό*.

140. τῷ ἀδικεῖν: Menander is rather conservative in his use of crasis. — **σοι**: reserved to the end for emphasis.

141. δεινὴ γε: *outrageous*.

144. οὐκοῦν: *really then?*

ΔΑΟΣ

δεινή γ' ἡ κρίσις,†

145 ἦ μὴθὲν ἀγαθὸν μοι γένοιτο.

ΣΤΡΙΣΚΟΣ

φέρε ταχύ.†

ΔΑΟΣ

ὦ Ἡράκλεις, ἃ πέπονθα.

ΣΤΡΙΣΚΟΣ

τὴν πήραν χάλα†

καὶ δείξον· ἐν ταύτῃ περιφέρεις γάρ.

(To Smicrines, who is about to leave)

βραχὺ†

πρόσμεινον, ἰκετεύω σ', ἵν' ἀποδῶ.

B¹, quat. y, p. 7

ΔΑΟΣ

τί γὰρ ἐγὼ

ἐπέτρεψα τούτῳ;

ΣΜΙΚΡΙΝΗΣ

δός ποτ', ἐργαστήριον.

ΔΑΟΣ (handing the wallet to Syrisceus)

150 ἄλσχα γ' ἃ πέπονθα.

ΣΜΙΚΡΙΝΗΣ (to Syrisceus)

πάντ' ἔχεις;

ΣΤΡΙΣΚΟΣ

οἴμαί γε δῆ.

146. ἄ — οἶα, cf. Aesch. Prom. 92 οἶα πρὸς θεῶν πάσχω θεός. πήραν χάλα: open up, cf. Plaut. Rud. 1141 solve vidulum ergo.

148. τί γάρ. κτέ.: cf. vv. 5, 20. Davus repeats himself in a helpless sort of way.

149. ἐργαστήριον: new as a term of abuse, probably meaning ἐργασόμενος ἐν μολῶνι, or the like. Cf. Cat. 42. 13 o lutum, o lupanar, aut si perditus potest quid esse (Mazon), Ter. Ad. 373 ain tamen, career? Cf. Eng. "you tank."

ΣΜΙΚΡΙΝΗΣ

ἔἴ μὴ τι καταπέπωκε τὴν δίκην ἐμοῦ
λέγοντος, ὥς ἡλίσκετ'.

ΣΤΡΙΣΚΟΣ

οὐκ ἂν ῥόμην.
ἀλλ' εὐτύχει, βέλτιστε· τοιούτους ἔδει
θᾶπτον δικάζειν πάντας.

Exit Smicrines to the city.

ΔΑΟΣ

ἄδίκου πράγματος,
155 ὦ Ἡράκλεις. οὐ γέγονε δεινὴ γ' ἡ κρίσις;

ΣΤΡΙΣΚΟΣ

πονηρὸς ᾗσθας.

ΔΑΟΣ

ὦ πονήρ', ὅπως σὺ νῦν
τούτῳ φυλάξεις αὐτὰ σώσεις τ' ἀσφαλῶς,¹
εἰ ἴσθι, τηρήσω σε πάντα τὸν χρόνον.

151. When Syriseus answers as if in doubt, Smicrines reassures him. Before *εἰ μὴ* sc. *ἔχεις πάντα*. — *τὴν δίκην*: the verdict, which the *ὥς*-clause summarizes.

152. *οὐκ ἂν ῥόμην*: sc. *αὐτὸν καταπεπωκέναι*. Syriseus has taken the jest seriously.

153. *ἔδει*: contrary to the fact, would God that, lit. it ought to be that.

154. *θᾶπτον*: here in the sense of *μᾶλλον*. — *δικάζειν*: sit in judgment. — *πάντας*: without exception, emphatic by position. — These last words are spoken as Smicrines is taking his departure to the city, whence he returns in v. 360. — *ἀδίκου πράγματος*: the genitive of exclamation, cf. v. 889. It is more frequent with an interjection

(e.g. *ὦ, οἶμοι*) or an exclamation, as in v. 179.

156. The second-person forms *ᾗσθα* or *ᾗσθας*, *οἶσθα* or *οἶσθας*, are attested by the ancient grammarians as "Hellenic" and are occasionally found in classical Attic, Kühner-Blass § 209. 3, Crönert, *Memoria Graeca Herculaneensis*, p. 270. — *ὅπως, κτέ.*: the const. is *τηρήσω σε ὅπως, κτέ.*, cf. Arist. Pol. 1309b16 *τηρεῖν ὅπως κρεῖττον ἔσται τὸ . . . πλῆθος*, Isoc. 7. 30.

157. *σώσεις*: cf. vv. 191, 180.

158. *εἰ ἴσθι*: hiatus is regularly admitted in the trimeters of both the tragic and the comic poets after *εἰ, τί,* and *περί*, and in comedy after *ὦ* and in the combination *οὐδὲ ἀς* and its forms. Kühner-Blass § 48. 3.

ΣΤΡΙΣΚΟΣ

οἴμωζε καὶ βάδιζε.

Exit Davus to the country.

σὺ δὲ ταυτί, γύναι,

160 λαβοῦσα πρὸς τὸν τρόφιμον ἐνθάδ' εἷσφερε.

Χαιρέστρατον νῦν γὰρ μενοῦμεν ἐνθάδε,

εἰς αὐριον δ' ἐπ' ἔργον ἐξορμήσομεν

τὴν ἀποφορὰν ἀποδόντες. ἀλλὰ ταῦτά μοι

πρῶτ' ἀπαριθμῆσαι καθ' ἑν. ἔχεις κοιτίδα τινά;

165 βάλλ' εἰς τὸ προκόλπιον.

While Syriscus opens the wallet his wife holds out the fold of her dress.

At this moment Onesimus comes out of the house of Chaerestratus.

160. **τρόφιμον**: the allusion may be to Charisius, whose relationship to Chaerestratus (see p. 29) the spectators already know, or to Chaerestratus himself. The word properly means *erilis filius* (see on fr. 600, p. 47); if it has that meaning here, however, we must assume that Syriscus has learned that Charisius is not living in his own house (cf. v. 194). The second alternative is therefore more probable. *τρόφιμος* may mean simply *δεσπότης* according to the scholiast to Aristid., p. 53 Dind., though in the passage which he cites (fr. 600) it = *erilis filius*.

161. The explanation is obviously for the benefit of the spectators. Syriscus expects to do an errand in the city before Chaerestratus arrives (v. 245).

163. **ἀποφοράν**: a monthly payment made to their masters by slaves who worked out for hire (*οἰκοῦντες χωρὶς*). Instead of having the money brought to him in the city Chaerestratus goes to his country home to receive it. In Andoc. Myst. 38 a slave-owner goes out to Laurium on the first of the month (*πανσέληνον*) to collect from his slave resident there. In Aeschin. 1. 97

the payment amounted to two obols a day. The author of [Xen.] Resp. Ath. 1. 11 complains that this system produced a class of rich and impudent slaves.

164. **ἀπαριθμῆσαι**: *imv. inf., count over*, cf. Xen. Oec. 9. 10 ἀπαριθμήσαντες καὶ γραψάμενοι ἕκαστα.—**κοιτίδα**: prob. *basket* here. *κοίτις* = *μικρὰ κίστη* acc. to Suidas and schol. Luc. Epist. Sat. 21. — Menander admits a trisyllabic dactyl in the fifth foot only here and in S. 94; and in the third foot not at all, contrary to the practice of Aristophanes (8 instances). White, p. 148.

165. Since his wife has no basket, as she indicates by a negative gesture, the fold of her himation will serve. The *προκόλπιον* was the loose part of the robe in front of the breast, formed by the corner of the himation that passed from the right shoulder to the left. By simply extending the right arm a receptacle could be made of the fold. The niggardly man in Theoph. Char. 22. 8 carries home in this receptacle the vegetables which he has bought at the market. Cf. also for this practice *id.* 6. 4 and Men. fr. 201 K.

SC. 3. SYRISCUS, ONESIMUS

ΟΝΗΣΙΜΟΣ (to himself)

μάγειρον βραδύτερον

οὔδεις ἑώρακε. τηνικαῦτ' ἐχθὲς πάλαι
ἔπινον

ΣΤΡΙΣΚΟΣ

οὔτοσὶ μὲν εἶναι φαίνεται

ἀλεκτρυνὼν τις καὶ μάλα στριφνός· λαβέ.
τουτὶ δὲ διάλιθόν τι. πέλεκυς οὔτοσί.

ΟΝΗΣΙΜΟΣ (aside, noticing Syrisceus)

170 τί ταῦθ' ;

ΣΤΡΙΣΚΟΣ

ὑπόχρυσος δακτύλιός τις οὔτοσί,

— At his entrance in the opening scene Onesimus was probably returning from the city, whither he had gone to hire a cook for the day's banquet (see p. 37). At the close of the first act he retired into the house in which Charisius was staying. — **βραδύτερον**: *slower*, i.e. at arriving, *tardier*. He does not arrive until about v. 375. The same motive of a tardy cook is found in Plautus' *Mercator*: in v. 578 it is proposed to hire a cook and give a dinner; in v. 697 Lysimachus says *egomet conduxi coquom, sed eum demiror non venire ut iusseram*; the cook finally arrives in v. 741. For *βραδύς tardy* cf. Thuc. 7. 43. 5 ὅπως . . . τοῦ περαίνεσθαι ὦν ἔνεκα ἤλθον μὴ βραδεῖς γένωνται, and the vb. *βραδύνειν loiter*.

166. **τηνικαῦτα**: cf. Plat. *Phaedo* 76b αὔριον *τηνικάδε*. The day before, the cook was on time; the meal (v. 394) was by this time long since over, and the symposium under way. It is now already afternoon. Cf. Aristoph. fr. 347

K. ἀλλ' ἐστίν, ὦ πάτερ, κομιδῇ μεσημβρία, ἥνικα γε τοὺς νεωτέρους δειπνεῖν χρεών.

168. Cf. the enumeration of *γνωρίσματα* in the recognition scene P. 646 ff. and note ad loc. — **στριφνός**: a Hellenistic by-form of *στιφρός* (Moeris), *firm*, of flesh, = *στερεός* (Hesych.). Syrisceus pinches the toy rooster, which was made of clay or metal, as market-ers squeezed birds before buying (Aristoph. Av. 530 οἱ δ' ὠνοῦνται βλιμάζοντες), and declares it "tough." The noun *στρίφνος* is used in the Septuagint, Job 20. 18, of a tough piece of meat that cannot be masticated or swallowed: ὥσπερ στρίφνος ἀμάσητος, ἀκατάποτος.

169. **διάλιθόν τι**: *something set with stones*. The adj. is used of a pitcher in Men. fr. 503 K., and of a cup and necklace in the Athenian and Delian temple inventories, Ditt. Syl.² 586. 63 and 588. 184, 198. **πέλεκυς**: cf. Plaut. Rud. 1158 securicula ancipes, item aurea.

170. **ὑπόχρυσος**: *gilded*, a meaning attested by the temple inventories of

αὐτὸς σιδηροῦς. γλύμμα ταῦρος ἢ τράγος —
οὐκ ἂν διαγνοίην — Κλεόστρατος δέ τίς
ἔστιν ὁ ποήσας, ὥς λέγει τὰ γράμματα.

ΟΝΗΣΙΜΟΣ (to Syricus)

ἄγε, δεῖξον.

ΣΤΡΙΣΚΟΣ (handing him the ring)

ἦν. σὺ δ' εἶ τίς;

ΟΝΗΣΙΜΟΣ

αὐτός ἐστι.

ΣΤΡΙΣΚΟΣ

τίς;

ΟΝΗΣΙΜΟΣ

175 ὁ δακτύλιος.

ΣΤΡΙΣΚΟΣ

ὁ ποῖος; οὐ γὰρ μανθάνω.

ΟΝΗΣΙΜΟΣ

τοῦ δεσπότου τοῦμοῦ Χαρισίου —

Delos, Ditt. Syl.² 588.15 δακτύλιοι σιδηροῖ ὑποκεχρυσωμένοι. Such compounds of ὑπο- usually give the material which underlies the plating.

171. σιδηροῦς: He tests its weight; or perhaps the gilding was worn off on the edges. — γλύμμα: = σήμειον. It was a seal-ring with an intaglio cut in a stone setting. The device was indistinct, as that on the ring of Demus in Aristoph. Eq. 954 (θρίον, λάρος); cf. P. 647, where the object thought to be a goat or an ox proves to be a deer. Or is this a jest at the expense of a contemporary artist Cleostratus? He is otherwise unknown.

173. Artists' signatures have rarely been found on ancient seal-rings.

174. The detailed description of the ring attracts the attention of Onesimus.

mus. — ἦν: like ἰδοῦ, is often used by one who complies with a request.

αὐτός ἐστι: it's the very one. The assertion startles Syricus, who has no idea what Onesimus is talking about, and naturally supposes that αὐτός refers to a person.

175. ὁ ποῖος: ring? What ring? The question betrays the confusion of Syricus, who cannot yet understand how Onesimus can speak of the ring as "the very one." ποῖος preceded by the art. generally repeats a word which the speaker slyly pretends not to understand, e.g., Aristoph. Av. 963: ποῖος οὗτος Λάμαχος; who is this Lamachus, anyway? Nub. 1270 τὰ ποῖα ταῦτα χρήματα: the money? Just what money do you mean? This usage is to be distinguished from ποῖος without the art.,

ΣΤΡΙΣΚΟΣ

χολᾶς.

ΟΗΣΙΜΟΣ

ἔὼν ἄπώλεσεν.

ΣΤΡΙΣΚΟΣ

τὸν δακτύλιον θές, ἄθλιε.

ΟΗΣΙΜΟΣ

τὸν ἡμέτερόν σοι θῶ: πόθεν δ' αὐτὸν λαβὼν
ἔχεις;

ΣΤΡΙΣΚΟΣ

* Ἀπολλὼν καὶ θεοί, δεινοῦ κακοῦ.

180 ὅϊον τὸ σῶσαι χρήματ' ἐστὶν ὀρφανοῦ

παῖδός. ὁ προσελθὼν εὐθὺς ἀρπάζειν βλέπει.

τὸν δακτύλιον θές, φημί. προσπαίζεις ἐμοί:

ΟΗΣΙΜΟΣ

τοῦ δεσπότου 'στὶ. νῆ τὸν Ἀπόλλω καὶ θεούς. B², quat. y, p. 8

ΣΤΡΙΣΚΟΣ

ἀποσφαγείην πρότερον ἂν δήπουθεν ἦ

185 τούτῳ τι καθυφείμην. ἄραρε, δικάσομαι

the colloquial Attic idiom in which the speaker repeats in a tone of scornful dissent or ridicule a word just used by the preceding speaker, e.g. Aristoph. Ach. 761 οὐδὲ σκόροδα: — ποῖα σκόροδα: *garlic indeed!*

176. χολᾶς = *μαίνει*, cf. S. 204, E. 665.

177. θές: *put down*, = *θές κάτω* or *κατάθες*. The omission of the adverbial element gives to the command a peremptory tone.

178. ἡμέτερον: slaves regularly use the plural of the first personal pronoun (*ἡμεῖς*) to indicate their masters; the plural possessive pronoun, of that which belongs to them. Cf. v. 905.

181. ὁ προσελθὼν: the art. with the partic. often generalizes, and is al-

most equivalent to ὁ πᾶς, cf. ὁ παρατηχῶν v. 17, ὁ βουλόμενος, etc. — ἀρπάζειν βλέπει: *looks larceny*, a locution for which there are many parallels in tragedy and in comedy, e.g. Aristoph. Ach. 376 οὐδὲν βλέπονσιν ἄλλο πλὴν ψηφω δαεῖν, Ran. 603 βλέποντ' ὀρίγανον. Kühner-Gerth § 410, 3c.

185. καθυφείμην: *give in*, by making terms; used especially of compromising a case out of court. Demosthenes Meid. 151 says that a proposal was made to him by friends of Meidias καθυφεῖναι τὸν ἀγῶνα. When a low fine was assessed against Verres, Cicero was criticized ὡς ἐπ' ἀργυρίῳ τὸ τιμῆμα καθυφειμένος, Plut. Cic. 8. The judicial sense here is made clear by δικάσομαι. ἄραρε: *it's settled*, κέκριται, βεβαίως

ἄπασι καθ' ἓνα. παῖδίου ὅστιν, οὐκ ἐμά.

Proceeds with the examination of the wallet.

στρεπτόν τι τουτί· λαβέ σύ. πορφυρά πτέρυξ.

εἴσω δὲ πάραγε.

His wife, with the child and the tokens, departs into the house of Chaerestratus.

(To Onesimus) ἴσὺν δὲ τί μοι λέγεις;

ΟΝΗΣΙΜΟΣ

ἐγώ;

Χαρισίου ὅστιν οὐτοσί· τοῦτόν ποτε

190 μέθυον ἀπώλεσ', ὥς ἔφη.

ΣΤΡΙΣΚΟΣ

Χαιρεστράτου

εἰμ' οἰκέτης. ἡ σῶζε τοῦτον ἀσφαλῶς

ἢ μοι δὸς αὐτῷ.

ΟΝΗΣΙΜΟΣ

τί γάρ; ἔχω σῶν. βούλομαι

αὐτὸς φυλάττειν.

ΣΤΡΙΣΚΟΣ

οὐδὲ ἔν μοι διαφέρει.

οὕτως ἔχει καὶ ἀμετακινήτως (Suidas), cf. Eur. Or. 1330, Med. 322 μὴ λόγους λέγε, ὥς ταῦτ' ἄραρε.

187. **στρεπτόν τι**: probably a twisted metal collar, such as the Persians wore, represented on the Alexander mosaic of the battle of Issus; cf. Plut. Mor. 808 f, of Themistocles, ἰδὼν νεκρὸν στρεπτὰ χρυσᾶ . . . περικείμενον, αὐτὸς μὲν παρήλθεν. The neuter as noun is found also in the temple inventories of Athens and Delos, Ditt. Syl.² 586, 28 στρεπτόν περίχρυσον ὑπάργυρον, 588, 34. **πτέρυξ**: τὸ ἡμισὺ τοῦ χιτωνίσκου Poll. 7, 62, one of the two sides of the chiton which the child's mother had worn (see v. 272). The trinkets laid with the child were

wrapped in it. For this meaning see Aristoph. fr. 325 K. τὴν πτέρυγα παραλύσσα τοῦ χιτωνίου. Such a piece assisted in the recognition in the comedy from Ghorân, fr. I, col. i (B. C. II. XXX, p. 111), πτέρυξ χιτωνίσκου γυναικείου (also of purple, v. 5), and in Eur. Alope (above, p. 50) cum adlata essent (insignia) et agnosceret Cereyon ea esse ex veste scissa filiae suae.

188. **εἴσω πάραγε**: intr., pass. in. cf. Euphron 10, 15 K.

192. **αὐτῷ. τί γάρ; ἔχω**: see Crit. Ap. The crasis involved in the reading αὐτῷ ἵνα παρίχω is very harsh. It has been removed from v. 118. **ἔχω σῶν**: cf. Xen. Anab. 7, 6, 32 ἐκείνο σῶν ἔχετε.

εἰς ταὐτὸ γὰρ παράγομεν, ὥς ἐμοὶ δοκεῖ,
195 δεῦρ' ἀμφοτέρου.

ΟΝΗΣΙΜΟΣ

νυνὶ μὲν οὖν συνάγουσι καὶ
οὐκ ἔστιν εὐκαιρον τὸ μηνύειν ἴσως
αὐτῷ περὶ τούτων· αὔριον δέ.

ΣΤΡΙΣΚΟΣ

καταμενῶ,
αὔριον ὅτῳ βούλεσθ' ἐπιτρέπειν ἐνὶ λόγῳ
ἔτοιμος.

Exit Onesimus into the house of Chaerestratus.

οὐδὲ νῦν κακῶς ἀπήλλαχα.

194. παράγομεν: this verb in its intransitive meanings, which are rarely found in classical Greek, signifies simply *pass along*; cf. *παράγοντες, the passers-by*, CIG. 2129. The direction must be indicated by an adverb or preposition: *pass in* (= *παριέναι*) *παράγειν εἰς, ἐπὶ, εἰσω*, etc., cf. Polyb. 4. 44. 3 *παράγουσιν ἐπὶ τὴν Βοῦν*, *pass out* *παράγειν ἐκ, ἔξω*, etc., cf. Polyb. 5. 18. 4 *θεωροῦντες ἐκ τῆς πόλεως παράγουσαν τὴν δύναμιν*.

Syriseus is probably led to the conjecture (*δοκεῖ*) that Onesimus is about to enter the same house by some motion in that direction on the latter's part. There is no indication that he knows that Charisius is the son of his master; nor, if he had that knowledge, would he be aware that Charisius is not living in his own house.

195. συνάγουσι: intrans., *they're getting together*, i.e. for entertainment, cf. the definition in Athen. 365 c *ἑλεγον δὲ συνάγειν καὶ τὸ μετ' ἀλλήλων πίνειν, καὶ συναγώγιον τὸ συμπόσιον*, quoting Menander (158 K.). Athenaeus conjectures that the verb in this meaning

implies a banquet *ἀπὸ συμβολῶν*. The usage seems to be characteristic of Hellenistic and late Greek, cf. Euphron 1. 10 K., Diph. 43. 28 K., Sophilus 4 K. *ἡδὺ γε μετ' ἀνδρῶν ἔστιν Ἑλλήνων αἰεὶ συνάγειν*, Athen. 142 c, 420 E, *οἱ δὲ νῦν συνάγοντες ἐπὶ τὰ δεῖπνα*. The verb is sometimes used transitively in the meaning *get (guests) together*, cf. P. 55 *συνηγμένοι οἱ συνήθεις* and fr. 450 K. *ἀστέιον τὸ μὴ συνάγειν γυναῖκας μηδὲ δειπνίζειν δχλον* (at a wedding). The object may be a collective noun, e.g. *συναγαγεῖν συμπόσιον*, Poll. 6. 8.

196 f. τὸ μηνύειν: the art. particularizes. The thought of *telling* was in both their minds. — *αὐτῷ:* ipsi. For the dat. see on v. 284.

198. βούλεσθε: you and Charisius. **ἐπιτρέπειν:** see on v. 2. — **ἐνὶ λόγῳ:** constr. with *ἔτοιμος*, *I'm ready, in a word*. Cf. Arist. Eth. Nic. 1103 b 21 *ἐνὶ ὧ λόγῳ*.

199. ἔτοιμος: see ὡν. — **οὐδὲ νῦν:** *not this time, either*, referring to his debate with Davus. He is confident of success.

200 πάντων δ' ἀμελήσανθ', ὡς ἔοικεν, δεῖ δίκας
μελετᾶν· διὰ τουτὶ πάντα νυνὶ σῶζεται.

Exit through one of the parodoi.

A group of revelers enter, probably from the city, and give a performance. At the close of the performance they retire into the house of Chaerestratus.

ΧΟΡΟΙ

ACT III

Enter Onesimus from the house of Chaerestratus

SC. 1. ONESIMUS alone

ΟΝΗΣΙΜΟΣ

τὸν δακτύλιον ὥρμηκα πλεῖν ἢ πεντάκις
τῷ δεσπότῃ δεῖξαι προσελθών, καὶ σφόδρα
ὦν ἐγγὺς ἤδη¹ καὶ πρὸς αὐτῷ παντελῶς
205 ἀναδύομαι. καὶ τῶν πρότερόν μοι μεταμέλει
μηνυμάτων. λέγει γὰρ ἐπιεικῶς πυκνά·
“ὡς τὸν φράσαντα ταῦτά μοι κακὸν κακῶς²”

201. νυνί: *nowadays*. It would seem from this that the Athenians in Menander's day were no less litigious than at the time of Aristophanes' Wasps.

χοροῦ: on the chorus see above, p. 33, and cf. on P. 146, S. 413. No considerable interval of time is supposed to elapse during this intermission. The “to-morrow” of γ. 198 does not fall within the time covered by the action of the play.

202. πλεῖν: a shortened form of πλέον, like οἶμαι for οἶομαι. Kuhner-Blass § 50, n. 11. It is used only by Attic writers, and by them only before numerical expressions. It does not occur at all in inscriptions of the classical period.

204. ἐγγύς: sc. αὐτοῦ. - καὶ πρὸς αὐτῷ παντελῶς: *in fact, right in his presence*, καὶ corrects σφόδρα ὦν ἐγγύς by substituting for it the more precise

παντελῶς πρὸς αὐτῷ. Cf. Plat. Apol. 23A ὀλίγον τι πρὸς ἀξία ἐστὶ καὶ (or rather) οὐδένος, Phaedo 58D παρησάν τινες καὶ πολλοί γε, and atque in Cic. Legg. 3. 14. 32 pauci atque admodum pauci. For πρὸς meaning *close to* cf. Soph. O.T. 1169 πρὸς αὐτῷ γ' εἰμὶ τῷ δεινῷ λέγειν, *on the dreaded brink of speech* (Jebb).

205. ἀναδύομαι: cf. Aristoph. Ran. 860 ἔτοιμός εἰμ' ἔγωγε, κοῖκ' ἀναδύομαι, δάκνειν δάκνεσθαι.

206. ἐπιεικῶς: like satis and Eng. *moderately, tolerably, rather*, with diminishing effect on the following word. The frequency with which Charisius utters the sentiment of the next verse causes Onesimus apprehension.

207. ὡς: cf. Hom. Od. 1. 47 ὡς ἀπόλοιτο καὶ ἄλλος, Eur. Hipp. 407 ὡς ὀλοῖτο παγκάκως, ἦτις, κτέ. ὡς for εἴθε or εἰ γὰρ is confined to the poets. ταῦτα:

ὁ Ζεὺς ἀπολέσαι.” μή με δὴ διαλλαγείς
 πρὸς τὴν γυναῖκα τὸν φράσαντα ταῦτα καὶ
 210 συνειδότη ἀφανίσῃ λαβών. καλῶς δ’ ἔχει
 ἑτερόν τι πρὸς τούτοις κυκᾶν. «καίτοι γ’ ἐμοὶ
 κἀνταῦθα κακὸν ἔνεστιν ἐπεικῶς μέγα.»

Habrotonon comes hurriedly out of the house of Chaerestratus, angrily addressing some young men who try to hold her at the door.

SC. 2. ONESIMUS, HABROTONON

HABROTONON

ἑατέ μ’, ἱκετεύω σε, καὶ μή μοι κακὰ
 παρέχετ’. (To herself) ἑμαυτήν, ὡς ἔοικεν, ἀθλία.⁷
 215 λέληθα χλευάζουσ’. ἐρᾶσθαι προσεδόκων,⁸
 θεῖον δὲ μισεῖ μῖσος ἀνθρωπός μέ τι.

B³, quat. y, p. 6

Onesimus had told his master of the birth of the child, and Charisius had learned from Pamphila that she had been the victim of misfortune. The regret of Charisius that he had learned the truth marks the first stage in his change of attitude toward his wife.

208 ff. **μή . . . ἀφανίσῃ**: a construction common in Homer, revived by Euripides and Plato. GMT. § 264. — **ἀφανίσῃ**: *annihilate*, cf. *ἀϊστοῦν* in Aesch. Prom. 151.

211. **κυκᾶν**: cf. v. 356. — **καίτοι γε**: introducing a grave objection to the plan *ἑτερόν τι κυκᾶν*. Cf. Aristoph. Ach. 611, Xen. Mem. 1. 2. 3. Three courses lie open to Onesimus: he may (1) show the ring, prove Charisius to be the father of a child, possibly cause him to be reconciled with his wife, and — be annihilated himself (vv. 231 ff. compared with vv. 686 ff.); (2) he may stir up some new complication and thus divert his master's attention from

his former fault; or (3) he may give the ring back to Syrisceus (v. 219). Habrotonon settles the question in favor of the second course. While pondering upon the situation Onesimus does not at first see Habrotonon.

212. Cf. Aristoph. Plut. 348 *ἐν γὰρ τις ἐν κίνδυνος ἐν τῷ πράγματι*.

213. She addresses the revelers in general, but in particular the one (*σε*) who was annoying her most. On these revelers and the chorus see p. 33.

214 f. **ἑμαυτήν χλευάζουσα**: *made myself a butt of mockery*, explained by the following. When the young men saw that Charisius did not treat her with affection they thought that they could take liberties with her. **προσεδόκων**: cf. Anax. 22, 29 K. *οἱ δ’ ἐρωσας προσδοκῶντες*.

216. **θεῖον**: i.e. *εἰς χάριν*. With the phrase cf. LXX, Ps. 136 *ἐν ἁγίοις ἐκείνοις ἀνθρώποις* indignantly, *θεοὶ οὐκ ἐστίν*. Plut. 348, 1, p. 94.

οὐκέτι μ' ἔᾶ γὰρ οὐδὲ κατακεῖσθαι, τάλαν,
παρ' αὐτόν, ἀλλὰ χωρίς.

ΟΝΗΣΙΜΟΣ (to himself, not seeing Habrotonon)

ἀλλ' ἀποδῶ πάλιν
παρ' οὗ παρέλαβον ἀρτίως; ἄτοπον.

ΑΒΡΟΤΟΝΟΝ (to herself)

τάλας

220 οὔτος. τί τοσοῦτον ἀργύριον ἀπολλύει;
ἐπεὶ τό γ' ἐπὶ τούτῳ τὸ τῆς θεοῦ φέρειν
κανοῦν ἔμοιγ' οἶόν τε νῦν ἔστ', ὧ τάλαν·
ἀγνὴ γάμων γάρ, φασίν, ἡμέραν τρίτην
ἤδη κάθημαι.

Diogen. 2. 46

920 K.

217. κατακεῖσθαι: = κατακλίνεσθαι.

Two persons reclined on each couch at an Athenian banquet, cf. Plat. Symp. 175 A, E. Respectable women always sat.

218. χωρίς: i.e. at another table, cf. Herod. 9. 16 καὶ σφειων οὐ χωρίς ἐκατέρους κλίνειν, ἀλλὰ Πέρσῃν τε καὶ Θηβαίων ἐν κλίνῃ ἐκάστη. The idea of compulsion (e.g. κελεύει, ἀναγκάζει) is derived from the negative οὐκ ἔᾶ. Cf. Dem. 19. 82 μὴ δὴ ταῦτα λέγειν αὐτὸν ἔατε, ἀλλὰ . . . δεικνύναι, Herod. 9. 2.

219. ἄτοπον: sc. ἂν εἴη.

220. τί ἀπολλύει: why does he waste on me. The amount was twelve drachmae a day, see Pet. fr. v. 11, p. 95. Menander prefers the ω-conjugation of this verb.

221. τό γ' ἐπὶ τούτῳ: so far as it lies with him, = τούτου γ' ἕνεκα. Cf. Xen. Anab. 6. 6. 23 τὸ ἐπὶ τούτῳ ἀπολαύειν. φέρειν κανοῦν: only girls of good family and of irreproachable reputation were chosen to carry the

baskets of offerings in the great religious processions. The action of Hipparchus in sending away the sister of Harmodius as "unworthy" was a deadly insult (Thuc. 6. 56. 1). The Panathenaic festival is probably meant here.

223. ἀγνὴ γάμων: a formal phrase that had come to be proverbial (φασίν); Diogenian. 2. 46, referring to this proverb, explains: ἐπὶ τῶν σωφρόνων γυναικῶν, εἰρωνικῶς δὲ καὶ ἐπὶ τῶν μὴ σωφρόνων. In the ancient oath which the women swore who took part in the ceremony of the ἱερὸς γάμος is the phrase εἰμὶ καθαρὰ καὶ ἀγνὴ ἀπὸ τε τῶν ἄλλων τῶν οὐ καθαρευόντων καὶ ἀπ' ἀνδρὸς συνουσίας. [Dem.] 59. 78. — τὴν τρίτην: cf. Eur. Hipp. 135 and schol. We may infer from this statement that Charisius had learned of his wife's secret only the day before yesterday. His purpose in taking Habrotonon was, not to forget his trouble, but to create a certain impression. See above, p. 31.

ΟΝΗΣΙΜΟΣ (to himself)

πῶς ἂν οὖν, πρὸς τῶν θεῶν,

225 πῶς ἂν, ἱκετεύω —

Enter Syrisceus through one of the parodoi. Habrotonon stands aside until his departure.

SC. 3. ONESIMUS, HABROTONON, SYRISCUS

ΣΤΡΙΣΚΟΣ

ποῦ 'στὶν ὃν ζῆτῶν ἐγὼ

περιέρχομ': Sees Onesimus in the vestibule, about to enter the house.

οὗτος ἔνδον. ἁπόδος. ὦγαθέ,

τὸν δακτύλιον ᾗ δείξον ᾧ μέλλεις ποτέ.

κρινώμεθ'. ἔλθειν δεῖ μέ ποι.

ΟΝΗΣΙΜΟΣ

ΤΟΙΟΥΤΟΝΙ

ἐστὶν τὸ πρᾶγμ', ἄνθρωπε. τοῦ μὲν δεσπότου

230 ἔστ', οἷδ' ἀκριβῶς, οὕτοσὶ Χαρισίου.

ὁκνῶ δὲ δεῖξαι. πατέρα γὰρ τοῦ παιδίου

αὐτὸν ποῶ σχεδόν τι τοῦτον προσφέρων.

μεθ' οὗ συνεξέκειτο.

224 f. πῶς ἂν οὖν, κτέ. : Onesimus is still thinking aloud; ἱκετεύω, *pray*, addresses no one in particular. His thought probably was: "How, then, if I am not going to give back the ring nor show it to Charisius, am I to get rid of Syrisceus?" At this moment Syrisceus returns.

226. περιέρχομαι: the vb. shows that Syrisceus comes not from the house but from the side entrance. He sees Onesimus standing in the *πρόθυρον* of the house of Chaerestratus, and therefore can speak of him as *ἐνδον*. Extensive use was made of the vestibule in

the New Comedy in representing indoor scenes. See on S. 193.

227. ποτέ: with the inv., as well as in questions, ποτέ expresses impatience, Lat. tandem. Construe with δείξον.

232. ποῶ: the pres. is more positive than the fut. would have been. The assertion is modified by σχεδόν τι, *practically, almost certainly*. Of course Syrisceus does not understand this until he is told of the circumstances in which the ring was lost.

233. μεθ' οὗ: the anteced. is τοῦτον, the ring. — συνεξέκειτο: subj. τὸ παιδίον.

ΣΤΡΙΣΚΟΣ

πῶς, ἀβέλτερε;

ΟΝΗΣΙΜΟΣ

Ταυροπολίοις ἀπώλεσεν τοῦτόν ποτε,

235 παννυχίδος οὔσης καὶ γυναικῶν· κατὰ λόγον

ἐστὶν βιασμὸν τοῦτον εἶναι παρθένου.

ἧ δ' ἔτεκε τοῦτο κάξέθηκε δηλάδη.

εἰ μὲν τις οὖν εὐρὼν ἐκείνην προσφέρει

τοῦτον, σαφὲς ἂν τι δεικνύοι τεκμήριον.

240 νυνὶ δ' ὑπόνοιαν καὶ ταραχὴν ἔχει.

ἀβέλτερε: *stupid*, an abusive epithet of which the comic poets were fond; see Blaydes on Aristoph. Nub. 1201, and cf. Men. 393 K. ἐπαβελτερώσας τὸν πά-λαι γ' ἀβέλτερον, of a slave who *makes a still greater ass* of his master.

234. Ταυροπολίοις: a festival in honor of Artemis Tauropolus, celebrated in the deme of Halae Araphenides on the east coast of Attica, north of Brauron, cf. Strabo 9. 1. 22 Ἄλλαι Ἀραφηνίδες ὑπὸν τὸ τῆς Ταυροπόλου. Our first knowledge of the festival, except the mere name (Hesychius), is derived from this play. We learn that it was a pervigilium celebrated by the women. Men were excluded, but the occasion naturally attracted some as loiterers on the outskirts, men who got drunk and invaded the privacy of the women if opportunity offered. With the case of Charisius cf. Aristoph. Pac. 873 f. ἦν (Θεωρίαν) ἡμεῖς ποτε ἐπαίμεν Βραυρωνιάδ' ὑποπεπωκότες. The dances of the girls (v. 260) may have been a part of the ritual, for Artemis delighted in φόρμιγγές τε χοροὶ τε (Hom. Hymn. Aphr. 19) and such dances were customary at her festivals (Wernicke in

Pauly-Wissowa Realencycl. II, col. 1353). Helen was taking part in such a dance at the festival of Artemis Orthia at Sparta when Theseus carried her away (Plut. Vit. Thes. 31.3). — Note in the first foot an exception to the rule (see on II. 7) that the dactyl which overlaps the following foot is generally contained in a quadrisyllabic word whose accent corresponds with the iectus. Two of the five exceptions in this text (here and v. 255) are proper names; the other three are II. 19, E. 255, S. 440. White, p. 118.

235. παννυχίδος. κτέ.: hendiadys for γυναικῶν παννυχίζουσῶν. — On the dactyl in the first foot see preceding note.

236. τοῦτον: subj. of εἶναι, for τοῦτο (= τὸ γεγονός), attracted to the gender of its predicate βιασμὸν.

239. τοῦτον: τὸν δακτέλιον. — The displacement of τι in the MS. gave in the fifth foot a forbidden anapaest, beginning with a monosyllabic enclitic. See Crit. Ap.

240. νυνί: *as the case stands*, the mother being unknown. ὑπόνοιαν: *mere suspicion* without proof. — ἔχει:

ΣΤΡΙΣΚΟΣ

σκόπει

αὐτὸς περὶ τούτων. εἰ δ' ἀνασείεις, ἀπολαβεῖν
τὸν δακτύλιόν με βουλόμενος δοῦναί τέ σοι
μικρόν τι, ληρεῖς· οὐκ ἔνεστιν οὐδὲ εἰς
παρ' ἐμοὶ μερισμός.

Hesych.

ΟΝΗΣΙΜΟΣ

οὐδὲ δέομαι ταῦτα ἄδη.

ΣΤΡΙΣΚΟΣ

245 ἤξω διαδραμῶν — εἰς πόλιν γὰρ ἔρχομαι
ἔννι — περὶ τούτων εἰσόμενος τί δεῖ ποεῖν.

Exit Syrisceus to the city. Habrotonon approaches Onesimus.

ΑΒΡΟΤΟΝΟΝ

τὸ παιδάριον, ὃ νῦν τιθηνεῖθ' ἡ γυνή,
Ὀνήσιμ', ἔνδον, οὗτος εἶπεν ἀνθρακεύς;

invokes, subj. τὸ προσφέρειν. Cf. the demand of Syrisceus in v. 227.

241. ἀνασείεις: lit. *brandish* with the intention of frightening, *terrorize* with, cf. Dem. 25.47 τὴν . . . εἰσαγγελίαν ἀνασείσας ποῖ ἔτρεψεν; where Harpocration renders the partic. by ἀπειλησάμενος. The definition of Hesychius, ἀνασείεις· ἀναπειθεῖς, ἀνερεθίζεις (cf. Bekk. Anec. 79. 11 and Suid.), though doubtless a gloss on this passage, does not bring out the full meaning, which is like that of μορμολύττεσθαι, cf. Aristoph. Av. 1245 ταυτὶ λέγουσα μορμολύττεσθαι δοκεῖς; The pres. is conative, *If you are trying to bulldoze (me)*. Syrisceus suggests that Onesimus is attempting petty blackmail.

243 f. οὐδὲ εἰς . . . μερισμός: *there's no going-shares in this business with me!* — οὐδὲ δέομαι: *I don't want it, either*. οὐ (οὐδέν) δέομαι τινος or τι is very common in this colloquial meaning, implying aversion to a thing or scornful rejec-

tion of a proposal, *I've no use for*, cf. Aristoph. Eq. 673 οὐ δέομεθα σπονδῶν and the examples collected by Shorey in *Cl. Jour.* II, pp. 171 ff.

245. ἤξω: *return*, cf. Aesch. Cho. 3 ἤκω γὰρ ἐς γῆν καὶ κατέρχομαι and H. 46. — διαδραμῶν: *after I've run about*, cf. S. 181 and note, Aristoph. Pac. 536 γυναικῶν διατρεχουσῶν εἰς ἀγρόν, Aleiph. Ep. 4. 9. 2 Sch. θεραπανίδων διαδρῶμαί. Syrisceus has several errands in town. The same force of δια-, *here and there*, is seen in such compounds as διαπμπεῖν, διαγγέλλειν, and the like.

We see nothing more of Syrisceus after this; the action of the play is over before night, and as the plot thickens he and his petty concerns are lost sight of. But he may have appeared for a moment near the end of the play, see on v. 848.

248. ἔνδον: Habrotonon had seen the wife of Syrisceus suckling the child in the house of Chaerestratus.

ΟΝΗΣΙΜΟΣ

ῥῶς φησιν.

ΑΒΡΟΤΟΝΟΝ

ὥς κομψόν, τάλαν.

ΟΝΗΣΙΜΟΣ

καὶ τουτονὶ

250 τὸν δακτύλιον ἐπόντα τοῦμοῦ δεσπότη.

ΑΒΡΟΤΟΝΟΝ

αἶ. δύσμορ', εἴτ'. εἰ τρόφιμος ὄντως ἐστὶ σου, B⁴, quat. v. p. 10
 τρεφόμενον ὅψει τοῦτον ἐν δούλου μέρει;
 κοῦκ ἂν δικαίως ἀποθάνοις;

ΟΝΗΣΙΜΟΣ

ὅπερ λέγω,

τὴν μητέρ' οὐδεὶς οἶδεν.

ΑΒΡΟΤΟΝΟΝ

ἀπέβαλεν δέ, φῆς,

255 Ταυροπολίοις αὐτόν;

ΟΝΗΣΙΜΟΣ

παραινῶν γ', ὥς ἐμοὶ

τὸ παιδάριον εἶφ', ἀκόλουθος.

249. κομψόν: *dainty*. See above, p. 30.

251. αἶ: *hic*, Lat. *vae*, cf. Aristoph. Plut. 706 αἶ, τάλαν. A rare interjection. — εἴτα: *so then*, explained by the following *εἰ*-clause, cf. Batou 5.5 K. εἴτ', εἰ μεμάθηκε, δέσποτα, ζῆν, ἐγκαλεῖς: *adesp.* 116 K. But perhaps we should read εἴτ', which would better suit the indignant tone of the question. τρόφιμος: *your young master*, i.e. the son of your master Charisius; see on v. 1, fr. 600, p. 47. — ἐστὶ: subj. τὸ παιδίον.

252. τρεφόμενον: the pass. is contrasted with τρόφιμος, a cognate of

act. meaning. — ὅψει: = περιόψει. Cf. Aristoph. Thesm. 698 τέκνον με περιόψειθ' ἀποστερουμένην:

253. ὅπερ λέγω: *as I was saying*, i.e. when you interrupted me. For this use of the pres. cf. v. 284.

254. If the child's mother was a slave, he suggests, the child also would be.

256. Athenians of good family were attended in public by one or more servants, cf. Plat. Symp. 217 α (Alcibiades), Plut. Vit. Phoc. 19 (Phocion's wife), Dem. 21. 158 (Meidias), Aristoph. Av. 73 (Epps).

ΑΒΡΟΤΟΝΟΝ

δηλαδή

εἰς τὰς γυναῖκας παννυχιζούσας μόνος
ἐνέπεσε· κάμου γὰρ παρούσης ἐγένετο
τοιούτον ἕτερον.

ΟΝΗΣΙΜΟΣ

σοῦ παρούσης;

ΑΒΡΟΤΟΝΟΝ

πέρνσι, ναί,

260 Ταυροπόλοις· παισὶν γὰρ ἔψαλλον κόραις,
αὕτη θ' ὁμοῦ συνέπαιζεν, οὐδ' ἐγὼ τότε —
οὐπω γὰρ ἄνδρ' ἦδεν τί ἐστι, καὶ μάλα,
μὰ τὴν Ἀφροδίτην —

ΟΝΗΣΙΜΟΣ

τὴν δὲ παῖδ' ἥτις ποτ' ἦν

οἴσθας;

257. **μόνος**: i.e. without his companions; cf. *μόνη* v. 270.

258. **κάμου**: the preceding train of thought — the occasion (v. 255), and the probable circumstances of the adventure of Charisius — now recalls to her mind a similar incident in her own experience.

259. **τοιούτον ἕτερον**: cf. Alex. 40K. *γεγένηται δ', ὡς λέγουσι, κὰν Σάμφ τοιοῦθ' ἕτερον*. The neuter forms in *-ον* of *τοιοῦτος* and *τοσοῦτος* are distinctly preferred by Attic writers and are alone found in the inscriptions. — **πέρνσι**: another coincidence: the last Tauropolia had been celebrated ten months before; the child is one month old.

260. **παισὶν κόραις**: cf. Aristoph. *Lys.* 595 *παῖδα κόρην γεγάμηκεν*, Theophrastus 12K. *κιθαριστρίας ἐρῶν, παιδὸς κόρης*, Alex. 162K. *παῖς υἱός*, 112K. *κόραι θυγατέρες*.

261. **συνέπαιζεν**: the question of Onesimus in v. 263 implies that Habrotonon has made some reference to the girl in the case. If we retain the first pers. *συνέπαιζον* (with *αὐτῇ*) we not only miss this allusion but also have to assume that Habrotonon, a slave-girl who had been hired to play the lute for the dance, participated in the play (dance) of the others. See *Crit. Ap.* — **οὐδ' ἐγὼ τότε**: she was about to say, for example, *ὑπενόησα κακὸν τι εἶναι*, referring to *τοιούτον ἕτερον*.

262. This hint at Habrotonon's recent innocence is an important clue to her character; see above, p. 30, and on v. 848. — **καὶ μάλα**: in response to a gesture of incredulity on the part of Onesimus.

263. **τὴν δὲ παῖδα**: he recalls her to the matter in hand.

ABPOTONON

πυθοίμην ἄν· παρ' αἷς γὰρ ἦν ἐγὼ
265 γυναιξί, τούτων ἦν φίλην.

ΟΝΗΣΙΜΟΣ

πατρὸς τίνος
ἤκουσας;

ABPOTONON

οὐδὲν οἶδα, πλὴν ἰδοῦσά γε
γνοίην ἂν αὐτήν. εὐπρεπής τις, ὦ θεοί,
καὶ πλουσίαν ἔφασάν τιν'.

ΟΝΗΣΙΜΟΣ

αὐτὴ' στιν τυχόν.

ABPOTONON

οὐκ οἶδ'· ἐπλανήθη γάρ μεθ' ἡμῶν οὐς' ἐκεῖ,
270 εἴτ' ἐξαπίνης κλάουσα προστρέχει μόνη,
τίλλουσ' ἑαυτῆς τὰς τρίχας, καλὸν πάνυ
καὶ λεπτόν, ὦ θεοί, ταραντῖνον σφόδρα

264. **πυθοίμην ἄν**: potential, *I could find out*. — **παρ' αἷς**: i.e. the members of the party by which she had been engaged. As stated above, the girl had joined this party.

265. **τίνος**: sc. *εἴη*. *τις* is often used instead of *ὅστις* in indir. questions. Cf. *πόθεν* v. 299 for *ὅπόθεν* and many similar instances.

266. **πλὴν γε**: *although*, introduces a correction of the too sweeping assertion *οὐδὲν οἶδα*. Cf. Aristoph. *Lys.* 5 *οὐδεμία πάρεστιν*. . . *πλὴν ἥ γ' ἐμὴ κωμῆ- τις ἥδ' ἐξέρχεται*. *πλὴν* is often used for *πλὴν οὗτι*.

268. **αὐτὴ**: ἡ αὐτή. The girl whom Habrotonon remembers may be *the same*, he thinks, as the mother of the

child. *αὐτὴ* would mean *the very one* whom we wish to find, *αὕτη* *this girl* of whom you speak (is she whom we seek). All three interpretations have their adherents. See on v. 645. *αὐτὴ* in the sense of *mynistress* is not to be thought of, for Onesimus has as yet no suspicion of this possibility. — **τυχόν**: see on II. 31.

272. **ταραντῖνον**: woven from the silky byssus of the pinna shell and named from Tarentum, the place of manufacture; cf. "cambrie." Defined by Photius and Suidas as *λεπτὸν καὶ διαφανὲς ἱμάτιον, οὐ πάντως πορφυροῦν, ὥς τινες ὑπέλαβον*, by Hesychius as *ἱμάτιον γυναικεῖον λεπτὸν κρόσσους (fringes) ἔχον ἐκ τοῦ ἐνὸς μέρους*. In spite of these

ἀπολωλεκῦν· ὅλον γὰρ ἐγεγόνει ῥάκος.

ΟΝΗΣΙΜΟΣ

καὶ τοῦτον εἶχεν;

ΑΒΡΟΤΟΝΟΝ

εἶχ' ἴσως, ἀλλ' οὐκ ἐμοὶ

275 ἔδειξεν· οὐ γὰρ ψεύσομαι.

ΟΝΗΣΙΜΟΣ

τί χρὴ ποεῖν

ἐμὲ νῦν;

ΑΒΡΟΤΟΝΟΝ

ὄρα σὺ τοῦτ'· ἐὰν δὲ νοῦν ἔχῃς

ἐμοί τε πείθῃ, τοῦτο πρὸς τὸν δεσπότην

φανερὸν ποιήσεις. εἰ γὰρ ἐστ' ἐλευθέρᾳς

παιδός, τί τοῦτον λανθάνειν δεῖ τὸ γεγονός;

statements, however, it is probable that this diaphanous stuff, which revealed the outlines of the body (Aristaen. Ep. 1, 25), was more often used for the chiton or chemise than for the himation. The Dorian chiton was fastened at each shoulder by a brooch (περόνη) and was open on the right side; the Ionic was sewn down the right side and did not need pins at the shoulders. Both, however, were girt at the waist. Now the *ταραντῖνα* mentioned in a Theban inscription (Collitz SGD. 714, 3) are both open (σιφνά) and sewn (ράμματ' ἔχοντα), and therefore chitons. A *ταραντῖνον παραπόρφυρον ῥάμματ' ἔχον* is mentioned along with a *χιτῶν παραπόρφυρος*: the difference is in the material. The *ταραντινίδιον* is called a *θέριστρον* by schol. Luc. De cal. 16 and Dial. meretr. 7, 2, and the *θέριστρον* worn by Praxinoa in Theocr. 15, 69 seems to be identical with her *περονατρίς* in v. 21, i.e. her chiton worn over a chemise, but under

the *ἀμπέχονον* or himation. The *ταραντῖνον* worn by the ithyphalli according to Semus (apud Athen. 622c) was girt, hence not a himation. So in schol. Aristoph. Lys. 45 it is called an *ἐνδυμα*, not an *ἐπίβλημα*. The *πορφυρᾶ πτέρυξ* of v. 187, presumably a piece of this garment, was, as we have seen, torn from a chiton.

273. Cf. [Theocr.] 27, 57 *τάμπέχονον ποιήσας ἐμόν* (ὅλον κοῖν). Ahrens *ῥάκος*.

274. *τοῦτον*: τὸν δακτύλιον.

277. *τοῦτο*: τὸ πῶμα. *πρὸς* . . . *φανερὸν*: cf. *μηνύειν πρὸς τινα*, v. 284. The const. with *πρὸς* is not quite equivalent to that with the dat. *πρὸς* is used of the judge or magistrate, v. 857. The difference is about that between *before* (acc.) and *to* (dat.).

279. *παιδός*: referring to the mother, cf. v. 263. The subj. of *ἐστί* is τὸ παιδίον. — *τί, κτε'*: i.e. he will be free then to marry the girl, and that will end the

ΟΝΗΣΙΜΟΣ

280 *πρότερον ἐκείνην ἣτις ἐστίν, Ἀβρότονον,*
*εὐρῶμεν· ἐπὶ τούτῳ δ' ἐμοὶ σὺν νῦν φράσον.*⁷

ΑΒΡΟΤΟΝΟΝ

*οὐκ ἂν δυναίμην, τὸν ἀδικοῦντα πρὶν σαφῶς*⁷
*τίς ἐστιν εἰδέναι. φοβοῦμαι τοῦτ' ἐγώ,*⁷
*μάτην τι μηνύειν πρὸς ἐκείνας ἃς λέγω.*⁷
 285 *τίς οἶδεν εἰ καί, τοῦτον ἐνέχυρον λαβῶν*⁷
τότε τις παρ' αὐτοῦ τῶν παρόντων, ἀπέβαλεν ^{C³, quat. γ, p. 11}
ἕτερος κυβεύων; τυχὸν ἴσως εἰς συμβολὰς
ὑπόθημ' ἔδωκ', ἣ συντιθέμενος περὶ τινος

present situation. Habrotonon is gradually thinking out her plan.

280. *ἣτις*: the indef. rel. is normally used to introduce the indir. question when the dir. question would be introduced by *τίς*, cf. v. 283; but see on v. 265.

281. *ἐπὶ τούτῳ*: with this end in view, cf. v. 912, P. 895 *παίδων ἐπ' ἄρῳτῳ*. — *φράσον*: give counsel, cf. Aeschin. 1. 129 *Ἡσιόδος . . . πάνν σαφῶς φράζων*.

282. *τὸν ἀδικοῦντα*: Habrotonon knows that the guilty man is the last possessor of the ring, but so long as she is not sure that this is Charisius she fears to lay doubtful information before the women (*ἐκείνας*) for whom she played at the festival. All uncertainties as to the man must be eliminated before she involves the girl.

284. *ἃς λέγω*: v. 264. On the pres. cf. vv. 253, 657.

285. *καί*: construe *εἰ καὶ ἕτερος* (sc. *καὶ μὴ Χαρίσιος*) *ἀπέβαλεν*, a const. made easier by the strong penthemimeral caesura. The intervening clause explains how this other person may have

got the ring; the partic. *κυβεύων*, added as an afterthought, how he may have lost it. On this use of *καί* see Kühner-Gerth § 524. 2 and 3. The affirmative form of *τίς οἶδεν εἰ* would be *ἴσως*.

287 f. *εἰς συμβολὰς ὑπόθημα*: as a pledge toward a subscription dinner. — *συμβολὰς*: lit. contributions toward a common meal, then the meal itself, as in Xen. Symp. 1. 16 *θαρρεῖν, ὅτι ἔσονται συμβολαί*. — *ὑπόθημα*: pledge, security, here only in this meaning, instead of *ὑποθήκην*. For the practice cf. Ter. Eun. 539 ff. *heri aliquot adulescentuli coimus in Piraeo, in hunc diem ut de symbolis essemus, Chaeream ei rei prae fecimus; dati annuli, etc.* *ἔδωκε*: subj. Charisius.

288. *ἣ*: a third possibility. — *συντιθέμενος*: making a wager, a rare meaning found in Plut. Vit. Alcib. 8. 1 *Ἰππονίκῳ . . . ἐνέτριψε κόνδυλον, οὐχ ὑπ' ὀργῆς . . . ἀλλ' ἐπὶ γέλωτι συνθέμενος πρὸς τοὺς ἐταίρους*. Only the idea *making an agreement* resides in the vb., *περὶ* indicating the stake on which one agrees,

περιείχετ', εἴτ' ἔδωκεν. ἕτερα μυρία
 290 ἐν τοῖς πότοις τοιαῦτα γίνεσθαι φιλεῖ.
 πρὶν εἰδέναι δὲ τὸν ἀδικοῦντ' οὐ βούλομαι
 ζητεῖν ἐκείνην οὐδὲ μηνύειν ἐγὼ
 τοιοῦτον οὐδέν.

ΟΝΗΣΙΜΟΣ

οὐ κακῶς μέντοι λέγεις.

τί οὖν ποιήσει τις;

ΑΒΡΟΤΟΝΟΝ

θέας', Ὀνήσιμε,
 295 ἂν συναρέσῃ σοι τοῦμόν ἐνθύμημ' ἄρα·
 ἐμὸν ποιήσομαι τὸ πρᾶγμα τοῦτ' ἐγώ,
 τὸν δακτύλιον λαβοῦσα τ' εἴσω τουτονὶ
 εἴσειμι πρὸς ἐκείνον.

ΟΝΗΣΙΜΟΣ

λέγ' ὃ λέγεις· ἄρτι γὰρ

182 K.

νοῶ.

ΑΒΡΟΤΟΝΟΝ

κατιδὼν μ' ἔχουσιν ἀνακρινεῖ πόθεν
 300 εἴληφα. φήσω· “Ταυροπολίοις παρθένος
 ἔτ' οὔσα” — τά τ' ἐκείνη γενόμενα πάντ' ἐμὰ
 ποουμένη· τὰ πλεῖστα δ' αὐτῶν οἶδ' ἐγώ.

289. περιείχετο: probably a military figure originally, *encompassed*, *besieged*, cf. Xen. *Cyrop.* 7. 1. 24 τὸ Κύρου στράτευμα παντόθεν περιείχετο ὑπὸ τῶν πολεμίων. If for the personal agent we substitute circumstances, *πράγμασι*, we arrive at the meaning required here, *embarrassed*. The vb. seems not to occur elsewhere in this absolute meaning. — ἔδωκεν: i.e. the ring instead of the money which he had lost on the wager.

291. On the unusual tribrach in the third foot see note on v. 46.

293. μέντοι: in positive affirma-

tions, *certainly*, cf. Plat. *Symp.* 176b τοῦτο μέντοι εὖ λέγεις.

294 f. ποιήσει: deliberative fut.

θέασαι, κτέ.: cf. Plaut. *Trin.* 763 sed vide consilium si placet. — ἐνθύμημα: *idea*, *plan*, used by Xenophon in this sense, e.g. *Anab.* 3. 5. 12 τὸ μὲν ἐνθύμημα χαρίεν ἐδόκει εἶναι, but rarely by others.

296. ποιήσομαι: *assume* as my own. τὸ πρᾶγμα τοῦτο: τὰ ἐκείνη γενόμενα of v. 301 and the present circumstances.

298. On the tribrach in the fourth foot see note on v. 46 and cf. v. 294.

299. ἔχουσιν: sc. τὸν δακτύλιον.

ΟΝΗΣΙΜΟΣ

ἄριστά γ' ἀνθρώπων.

ΑΒΡΟΤΟΝΟΝ

ἐὰν δ' οἰκείον ᾗ

αὐτῷ τὸ πρᾶγμ', εὖ ἴσθ' ἐπάξει φερόμενος
305 ἐπὶ τὸν ἔλεγχον, καὶ μεθύων γε νῦν ἐρεῖ
πρότερος ἅπαντα καὶ προπετῶς· ἃ δ' αὖ λέγει
προσομολογήσω. τοῦ διαμαρτεῖν μηδὲ ἐν
προτέρα λέγουσ'.

ΟΝΗΣΙΜΟΣ

ὑπέρευγε, νῆ τὸν Ἥλιον.

ΑΒΡΟΤΟΝΟΝ

τὰ κοινὰ ταυτὶ δ' ἀκκιῶμαι τῷ λόγῳ.

303. ἄριστά γε: sc. ἐνθυμεί.—**ἀνθρώπων:** like πάντων, enhances the superlative, as often, cf. Plat. Theaet. 148b ἄριστά γ' ἀνθρώπων, ὧ παῖδες. Cf. Plaut. Mil. 245 immo ut optime and note on v. 311.

304. ἐπάξει: cf. Eur. Ion 327 οὐδ' ἤξας εἰς ἔρευναν ἐξευρεῖν γονάς; but see Crit. App. — **φερόμενος:** cf. Lyc. Leocr. 59 ἤξει δ' ἴσως ἐπ' ἐκείνον τὸν λόγον φερόμενος (Hense), P. 158.

305 f. μεθύων γε: he has been drinking with his guests before luncheon, πότους ἐωθινοὺς πίνει, Baton 5, 3 K. **ἐρεῖ . . . προπετῶς:** will blurt out the whole story first.

307. προσομολογήσω: besides (πρὸς-) what she is already aware of (ἐν) her own knowledge, cf. v. 302. **τοῦ διαμαρτεῖν:** the gen. of the inf. to express purpose, instead of the more common const. τοῦ . . . ἐνεκα. Generally negative, as here and in v. 310, but in P. 56 the positive const. See GMT, § 798 and Kuhner-Gerth § 478, 4 c.

308. προτέρα λέγουσα: by speaking first.

309. τὰ κοινὰ ταυτί: cf. Ter. Heu. 117 et haec communia omnium quae sunt patrum. Note the late position of δέ. **ἀκκιῶμαι, κτέ.,** I will dissemble and talk only in commonplace, thus. This ab. is not trans.; ταῦτα is cognate acc. The ancient lexicographers are in essential agreement as to the meaning of ἀκκίεσθαι. The same definition is found in Suidas, Photius (Berl.), and Bekk. Anec. p. 364: θρυπτόμενος (om. Suid.), προσποιούμενος, γυναικίζουρος· ἢ μοραίνων. . . σημαίνει δὲ καὶ τὸν θέλοντα μὲν (Phot., τὸ ἐθέλοντά τι Suid., λέγοντα θέλοντα Bekk.) προσποιούμενον δε (εἶσθαι Suid.) μωρολογεῖν. Cf. Schol. Plat. Gorg. 497 a, schol. Luc. De merced. 14. L. Mag. gives simply τὸ μοραίνειν ἢ προσποιεῖσθαι ἀόφθινον. In all the passages where it occurs there is the underlying meaning of affectation, gen. of a woman (Philippides 5 K., Ael. Ep. 9 ἀκκίζονται

310 τοῦ μὴ διαμαρτεῖν· “ὡς ἀναιδὲς ἦσθα καὶ
ἰταμός τις.”

ΟΝΗΣΙΜΟΣ

εὖγε.

ΑΒΡΟΤΟΝΟΝ

“κατέβαλες δέ μ’ ὡς σφόδρα,

ἱμάτια δ’ οἷ’ ἀπώλεσ’ ἢ τάλαιν’ ἐγώ.”

ῥῆσω. πρὸ τούτου δ’ ἔνδον αὐτὸ βούλομαι

λαβούσα κλαῦσαι καὶ φιληῖσαι καὶ πόθεν

315 ἔλαβεν ἐρωτᾶν τὴν ἔχουσαν.

ΟΝΗΣΙΜΟΣ

Ἡράκλεις.

ΑΒΡΟΤΟΝΟΝ

τὸ πέρας δὲ πάντων, “παιδίον τοίνυν,” ἐρῶ,

“ἤδη γεγονός σοι.”—καὶ τὸ νῦν εὐρημένον

δείξω.

ΟΝΗΣΙΜΟΣ

πανούργως καὶ κακοήθως, Ἀβρότονον.

καὶ θρύπτονται), cf. Philem. 4 K. οὐδὲ εἰς ἀκκισμὸς οὐδὲ λήρος (as usual with *he-taerae*). In Plat. Gorg. 497A it is used of affected ignorance; of mere pretense and affectation in Luc. De mere. cond. 14 and Cic. Ad Att. 2. 19. 5.

310. See Crit. App.

311. εὖγε: compare the comments of Onesimus in vv. 303, 308, 311, with those of Periplectomenus on the scheme of Palaestrio in Plaut. Mil. 241 *euge*, *euge*, *lepide*, *laudo commentum tuum*.

312. ἱμάτια . . . ἀπώλεσα: Habrotonon is now on safe ground, cf. v. 272 f. *ἱμάτια* is general, *clothes*, cf. Herod. 1. 9 τῶν ἱματίων κατὰ ἐν ἑκαστον ἐκδύνουσα.

313. αὐτό: i.e. τὸ παιδίον.

314 f. πόθεν ἔλαβεν: she must know the time and circumstances of the child's exposure in order to trace its mother, after Charisius has acknowledged his guilt. She will fondle the child to ingratiate herself with its foster-mother, from whom she intends to borrow it.

316. τὸ πέρας: const. as adv. with ἐρῶ. This will be the climax. Cf. xv. 70. 676.

318. πανούργως καὶ κακοήθως: like a true rogue and spitefully, a compliment from one of the same stripe. Cf. Plut. Mor. 28A μηδὲν οὖν τοῦτων κοινὸν δὲ (smart) ἡγεῖσθαι καὶ πανούργον (cheer) ὁ νεὸς ἐθίξετω, Plaut. Epid. 546 *multi chris adhibenda mihi malitia nunc est*.

ΑΒΡΟΤΟΝΟΝ

ἂν δ' ἐξετασθῇ ταῦτα καὶ φανῇ πατὴρ
 320 ὧν οὗτος αὐτοῦ, τὴν κόρην ζητήσομεν
 κατὰ σχολήν.

ΟΝΗΣΙΜΟΣ

ἐκείνο δ' οὐ λέγεις, ὅτι
 ἔλευθέρα γίγναι σύ· τοῦ γὰρ παιδίου
 μητέρα σε νομίσας λύσεται· εὐθὺς δηλαδὴ.

C⁴, quat. y, p. 12

ΑΒΡΟΤΟΝΟΝ

οὐκ οἶδα· βουλοίμην δ' ἄν.

ΟΝΗΣΙΜΟΣ

οὐ γὰρ οἶσθα σύ;
 325 ἄλλ' οὐ χάρις τις, Ἀβρότονον, τούτων ἐμοί;

ΑΒΡΟΤΟΝΟΝ

νὴ τῷ θεῷ· πάντων γ' ἐμαυτῇ σ' αἴτιον
 ἡγήσομαι τούτων.

ΟΝΗΣΙΜΟΣ

ἐὰν δὲ μηκέτι
 ζητῆς ἐκείνην ἐξεπίτηδες, ἀλλ' ἑᾶς,
 παρακρουσαμένη με, πῶς τὸ τοιοῦθ' ἔξει;

319. φανῇ: *shall be shown*.

321. ἐκείνο: looks forward, as does
 ἐκεῖ in v. 103.

322. γίγναι: prophetic pres., *stand to become*, cf. Thuc. 1. 121. 4 *μᾶ τε νίκη ναυμαχίας κατὰ τὸ εἶκος ἀλίσκονται*. The MS. gives *γίγνη*. For *γεν-* and *γιν-* see on v. 35. The endings *-αι* and *-η* were merely different ways of representing the same sound from near the beginning of the fourth century on, but the practice of Menander's time strongly favored *-αι*. See Kuhner-Blass § 211. 3.

323. λύσεται: from the leno, cf. Pet. fr. v. 10, p. 95.

324. οὐ γάρ, κτέ.: *what, you don't know?*

325. χάρις τις: sc. *ἐστί*. He forgets that he was in a helpless quandary when Habrotonon took hold.

326. πάντων, κτέ.: a generous reply, but spoken with a touch of playful sarcasm. It is important, besides, for Habrotonon to have the full confidence of Onesimus, for he has not yet intrusted her with the ring.

327 f. μηκέτι ζητῆς: *don't go on to seek*, i.e. *give up your idea of seeking*. *ἔτι* is often so used with verbs expressing an action not yet undertaken. —

ΑΒΡΟΤΟΝΟΝ

τάλαν,

330 τίνος ἔνεκεν; παίδων ἐπιθυμῆν σοι δοκῶ;
 ἔλευθέρα μόνον γενοίμην. ὦ θεοί,
 τοῦτον λάβοιμι ἢ μισθὸν ἐκ τούτων.

ΟΝΗΣΙΜΟΣ

λάβοις.

ΑΒΡΟΤΟΝΟΝ

οὐκοῦν συναρέσκει σοι;

ΟΝΗΣΙΜΟΣ

συναρέσκει διαφόρως.

ἂν γὰρ κακοθεύσῃ, μαχοῦμαι σοι τότε.
 335 δυνήσομαι γάρ. ἐν δὲ τῷ παρόντι νῦν
 ἴδωμεν εἰ τοῦτ' ἔστιν.

ΑΒΡΟΤΟΝΟΝ

οὐκοῦν συνδοκεῖ;

ΟΝΗΣΙΜΟΣ

μάλιστα.

ἔῤῥς: sc. τὸ ζητεῖν or possibly ἐκείνην, like
 ἔῤῥς χαίρειν, cf. Eur. fr. 491. 5 N. οὐ χρὴ
 μάχεσθαι πρὸς τὸ θεῖον, ἀλλ' εἶαν.

330. τίμος ἔνεκεν: sc. τοῦτο ποῆ-
 σαιμ' ἂν. — παίδων, κτέ.: cf. Luc. Dial.
 meretr. 2. 1 παιδοτροφεῖν . . . πρᾶγμα
 εἰταίρα βαρύτατον.

334. κακοθεύσῃ: *play me false*, lit.
exhibit κακοθήεια, bad disposition. The
 vb. is late and rare, used by schol.
 Aristoph. Lys. 313 in the meaning here
 required, and in the late medical writ-
 ers (e.g. Galen, Aetius) of malignant
 wounds. Cf. κακοθήενμα, *a scoundrelly*
trick, Plut. Vit. Pomp. 37. 3, and κακοθή-

θως v. 318. μαχοῦμαι, κτέ.: *I will contend*
out with you then. Cf. v. 736.

335. δυνήσομαι γάρ: since he will
 know that she has duped Charisius.
 ἐν τῷ παρόντι νῦν: a common redun-
 dant locution, cf. Plat. Phaedo 67 c. ἐν
 τῷ νῦν παρόντι, Thuc. 1. 95. 7 ἐν τῷ τότε
 παρόντι.

336. τοῦτο: i.e. the present plan,
 which he has suspected her of intend-
 ing not to carry out, εἰρῆν τὴν παιδα.

His delay in handing over the plan,
 after having given his consent to the
 plan, causes Habrotonon to repeat her
 question, οὐκοῦν συνδοκεῖ.

ΑΒΡΟΤΟΝΟΝ

τὸν δακτύλιον ἀποδίδου ταχύ.

ΟΝΗΣΙΜΟΣ

λάμβανε.

ΑΒΡΟΤΟΝΟΝ (taking the ring)

φίλη Πειθοῖ, παροῦσα σύμμαχος
πόει κατορθοῦν τοὺς λόγους οὓς ἂν λέγω.

981 K.
Aristaen. 2. 1

Exit Habrotonon into the house of Chaerestratus.

SC. 4. ONESIMUS alone

ΟΝΗΣΙΜΟΣ

340 τό γ' ἀστικόν. τὸ γύναιον ὡς ἥσθηθ' ὅτι
κατὰ τὸν ἔρωτ' οὐκ ἔστ' ἐλευθερίας τυχεῖν,
ἄλλως δ' ἀλύει, τὴν ἐτέραν πορεύεται
ὁδόν. ἀλλ' ἐγὼ τὸν πάντα δουλεύσω χρόνον. Aristaen. 1. 19

337 f. ἀποδίδου. λάμβανε: note the pres. imperatives. The first conveys a tone of impatience, as if Habrotonon had already demanded the ring by ἀπόδος and is now interested in the performance of the act more than in the result of it, *proceed to hand me*. Cf. the Irish locution *be after handing*. The present is repeated by Onesimus with mocking effect, *proceed to take it*.

338. φίλη Πειθοῖ, κτέ.: diction and meter betray the tragic style. Aristaenetus begins one of his letters, (2. 1, a petition) with a paraphrase of these lines: ἀλλ', ὦ φίλη Πειθοῖ, παροῦσα συνεργὸς ποίει κατορθοῦν ἀντίμως οὓς ἂν λέγω λόγους (Körte). Habrotonon is not thinking of Aphrodite's handmaid, but of the goddess who bestows the power of convincing speech, the Persuasion of whom Antigone (Eur. fr. 170 N.) says: οὐκ ἔστι Πειθοῦς ἱερὸν ἄλλο πλὴν λόγος, καὶ βιωὺς αὐτῆς ἔστ' ἐν ἀνθρώπου φύσει.

340. τό γ' ἀστικόν: *the cleverness of her!* Sc. πρᾶγμα or χρῆμα, cf. S. 178. For the position of γέ, whose effect is really with the adj., cf. Soph. O. C. 977 πῶς ἂν τό γ' ἄκον πρᾶγμ' ἂν εἰκότως ψέγοις: — ὡς ἥσθητο: cf. v. 112.

341. κατὰ τὸν ἔρωτα: *in accordance with* (i.e. *by means of*) *love*, cf. Aesch. Prom. 212 οὐ κατ' ἰσχὺν . . . δόλῳ δέ . . . κρατεῖν. — The Cairo Menander has but three instances of an anapaest in the fifth foot contained in a word which begins in the fourth foot: here, P. 5 (proper name), S. 39. White, p. 152.

342. ἄλλως ἀλύει: *was wasting her pains*. Photius (Berl.) defines the vb. as τὸ μηδὲν πράττειν, a meaning which suits this passage, but see note on the fr. cited by him (below, p. 100). The original meaning *wander, be off the track*, is still felt, cf. ὁδόν. — τὴν ἐτέραν ὁδόν: i.e. δόλῳ πράττειν, contrasted with κατὰ τὸν ἔρωτα above.

- λέμφος, ἀπόπληκτος, οὐδαμῶς προνοητικὸς
 345 τὰ τοιαῦτα. παρὰ ταύτης δ' ἴσως τι λήψομαι.
 ἂν ἐπιτύχη· καὶ γὰρ δίκαιον. — ὥς κενὰ
 καὶ διαλογίζομ', ὁ κακοδαίμων, προσδοκῶν 564 K.
 χάριν κομιεῖσθαι παρὰ γυναικός. μὴ μόνον
 κακόν τι προσλάβοιμι. νῦν ἐπισφαλῇ
 350 τὰ πράγματ' ἔστι τὰ περὶ τὴν κεκτημένην
 ταχέως· ἐὰν γὰρ εὐρεθῇ πατρὸς κόρη
 ἐλευθέρου μήτηρ τε τοῦ νῦν παιδίου
 γεγονυῖ, ἐκείνην λήψεται, ταύτης πατὴρ
 εἴτ' εὐχερῶς αὐτὴν ἀπολείπειν πείσεται.
 355 καὶ νῦν χαριέντως ἐκνευκέναι δοκῶ
 τὸ μὴ δι' ἐμοῦ ταυτὶ κυκᾶσθαι. χαιρέτω
 τὸ μ' ἄλλα πράττειν. ἂν δέ τις λάβῃ μ' ἔτι

344. **λέμφος**: *sniveling*, lit. *dirty-nosed*, a word from the vulgar speech. Also in 493 K. — **ἀπόπληκτος**: *doddering*, lit. *stricken* (in mind), *stupid*. Cf. schol. Luc. Lex. 18 *ἀποπληκτους καὶ λεμπώδεις*.

345. **τοιαῦτα**: *οἷα μ' ἐλευθερώσαι*.

346. **ἐπιτύχη**: used absolutely, *succeeds*, also in P. 252.

347 ff. **καὶ . . . προσλάβοιμι**: quoted by Stobaeus, but with *καίτοι* for *καὶ δια-*.

348. **κομιεῖσθαι**: the fut. is exceptional with verbs of expecting, hoping, etc. Here the future idea is given especial prominence. See v. 215, and GMT. § 113.

349. **προσλάβοιμι**: he is fearful of getting into further (*προσ-*) trouble, as before, v. 212. — **ἐπισφαλῇ**: cf. v. 126, and Pet. fr., v. 36, p. 99.

350. **κεκτημένην**: see on II. 37.

351. **ταχέως**: const. with *ἔστί*, and *that right soon*. The adv. is reserved to the end of the sentence for emphasis.

εὐρεθῇ: complement *γεγονυῖα*. The subj. is (*ἡ*) *κόρη*. The art. is omitted metri causa, as often, cf. Aristoph. Lys. 101 *πάσαισιν ὑμῖν ἐστὶν ἀποδημῶν ἀνὴρ*. A full collection of instances in Sachschal, De com. Graec. serm. metro accom., p. 27.

354. **εἴτ' εὐχερῶς**: i.e. there will be no need of arguments then. **ἀπολείπειν**: on the legal meaning see note on v. 410. Cf. *abire* in Ter. Hee. 156. The text here is very uncertain.

355. **ἐκνευκέναι**: *ducked out of, dodged*, a figure from boxing. *ἐκνεύσεις* is the bending aside of the head to avoid a blow.

356. **τὸ μὴ . . . κυκᾶσθαι**: the negative is due to the idea of avoiding it *ἐκνευκέναι*, see GMT. § 811. *ἄν ταυτὶ κυκᾶσθαι* cf. *ἔτερόν τι κυκᾶν*, v. 211. Another complication *has* been concocted, but Onesimus thinks he cannot be held responsible for the result.

357. **τὸ μ' ἄλλα πράττειν**: *all other projects*, lit. *my engaging in still other*.

περιεργασάμενον ἢ λαλήσαντ', ἐκτεμεῖν NT¹, quat. y, p. 13
 δίδωμ' ἑμαντοῦ τοὺς — ὁδόντας.

Sees Smicrines approaching from the city.

ἀλλ' ὁδὶ

360 τίς ἐσθ' ὁ προσιών: Σμικρίνης ἀναστρέφει
 ἐξ ἄστεως πάλιν, ταρακτικῶς ἔχων
 αἰθῆς. πέπυσται τὰς ἀληθεῖς αἰτίας
 παρά τινος οὗτος: ἐκποδὼν δὲ βούλομαι
 ποεῖν ἑμαντόν. τυχὸν ἴσως, ἐμοὶ δοκεῖν,
 365 προσέρχεται ἐπὶ τὴν θυγατέρ'. ἀλλὰ νῦν με δεῖ
 . ρ - - - - - ν

MI

Enter Smicrines; exit Onesimus in the opposite direction.

Sc. 5. SMICRINES alone

367 ἐξῆ - - - - -
 ἄσματος - - - - -

intrigues. *πράττειν* = *intrigue* is common.

359. ὁδόντας: to avoid completing the vulgar colloquial expression with *δροεῖς*, the word *ὁδόντας* is substituted *παρὰ προσδοκίαν*. Cf. the similar adjuration in Plaut. *Aul.* 250: si hercle ego (Euclio) te (Staphylam) non elinguandam dederō usque ab radicibus, impero auctorque ego sum, ut tu me quōi vis castrandum loceas. The latter punishment, *formen*, Plaut. *Mil.* 1409, 1420, 1426; the former, for talkative women, Herond. 6. 40 ἐγὼ δὲ τούτων αἰτή λαλεῖν εἰμί. ἢ πολλὰ τὴν μεν γλῶσσαν ἐκτεμεῖν δείται. Cf. Eur. *Cycl.* 644 τοὺς ὁδόντας ἐκβαλεῖν οὐ βούλομαι τυπτόμενος. ἀλλ' ὁδὶ: ἀλλ' οὐτοσί MS. Cf. Aristoph. *Ach.* 122 ὁδὶ δὲ τίς ποτ' ἐστίν. The conj. is needed to mark the transition.

361. ἐξ ἄστεως: he had departed thither at the end of the arbitration

scene, v. 154. — *ταρακτικῶς ἔχων*: in a mood to cause disturbance. Onesimus judges by his manner.

362. αἰθῆς: const. with the preceding words, not with *πάλιν*. Smicrines is bent on making trouble wherever we see him except in the arbitration scene.

πέπυσται: Onesimus is now assuming a probable reason for Smicrines' return. — *τὰς ἀληθεῖς αἰτίας*: the true reasons for the quarrel between Pamphila and Charisius, namely, the birth of the child. But we shall see that Onesimus is wrong in this conjecture.

363. παρά τινος: possibly Davus, with whom Onesimus has gossiped freely (first scene of first act), had spread abroad the report of the doings of Charisius so that it had come to the ears of Smicrines. The rest of the text here is highly conjectural.

367 ff. Smicrines probably explains why he has come back from the city.

ὅλη γ - - - - -
 370 εὐθύς - - - - -
 σαφῶς - - - - -
 πίνειν - - - - -
 τοῦνομα¹ - - - - -
 ζῆν αὐτόν¹ - - - - -
 375 πλέον ἡμέρῳ¹ - - - - -
 αὐτόν διαλῦσαι¹ - - - - -
 οἶμοι, τάλας¹ - - - - -
 κοινωνῶς¹ - - - - -
 προσῆλθ - - - - -
 380 ὅτε τὴν - - - - -
 πυνθανόμενος¹ - - - - -
 φίλοι, - - - - -
 ἐναγ - - - - -

[Lacuna of ca. 9 verses to NT².]

Smicrines sees a Cook approaching from the city, accompanied by his assistants. Somebody, probably Charisius, comes out of the house of Chaerestratus and accosts the Cook. Smicrines withdraws to one side and overhears the conversation.

SC. 6. SMICRINES, COOK, CHARISIUS

ΜΑΓΕΙΡΟΣ

392 - - - - - ὅ γὰρ μαγείρων ἐστὶ δὴ¹

We can see that he has learned things about the conduct of Charisius (cf. *ἄσωτος, πίνειν, ζῆν αὐτόν*) that he apparently did not know before, and that he is in a bad frame of mind. The first word of his speech may have been *ἐξηπατήθην*.

368. ἄσωτος: *prodigal*, in reference to Charisius. In Men. 618 K. a person describes himself as *εὐτελής ὑπερβολῇ* and another as *ἄσωτος, πολυτελής, θρασὺς σφόδρα*.

372. πίνειν: for Smicrines' views on drinking see Pet. fr., vv. 1 ff., p. 94.

375. πλέον ἡμέρῳ: possibly a reference to the fact that Charisius has for some days (see on v. 223) been living apart from Pamphila.

376. διαλῦσαι: see on v. 11. Perhaps the thought was *πειράσω δὲ νῦν αὐτόν διαλῦσαι πρὸς γυναῖκα*. Whatever the present intention of Smicrines, he soon gives up all thought of bringing about a reconciliation.

378. κοινωνός: cf. Pamphila's words to Smicrines in v. 705.

382. φίλοι: apparently an appeal to the spectators, as in v. 672, S. 57, 117.

οὐδείς, σαφῶς οἶδ', ἐχθρὸς ὑμῖν.

NT², quat. y, p. 14

ΧΑΡΙΣΙΟΣ

ποικίλον

ἄριστον ἀριστῶμεν. ὦ τρισάθλιος

395 ἐγὼ κατὰ πολλὰ. νῦν μὲν οὖν οὐκ οἶδ' ὅπως
διασκεδᾶν σ' ἀπρακτὸς· ἀλλ' ἐὰν πάλιν

393 ff. The exact purport of these broken lines is not easy to divine. It seems probable, however, that the Cook is being berated for his delay in keeping his engagement. He was summoned by Onesimus just before the action of the play began; he had not yet arrived in v. 166, where we are told that the time for the meal was long past. The guests have long been in the house with Charisius (v. 213) whiling away the time in drink (Pet. fr., v. 34, p. 99). The present scene is very brief, some 15 to 20 verses. The Cook reappears later on, early in the next act. The brief cook-scene in S. 71 ff. forms a similar intermezzo.

The person who here talks to the Cook can hardly have been Onesimus, who has just quit the scene in order to avoid meeting Smierines. When he returns he accompanies Chaerestratus (Pet. fr., v. 16, p. 96), who enters through one of the parodoi. Nor can the interlocutor be Smierines, who is not concerned with the failure or success of the entertainment. There remains Charisius. Up to this time he has been in the house with his guests (v. 217).

Accepting this view, the poet's motive in devising this scene is clear. Smierines is to see with his own eyes

he has hitherto known only through gossip (v. 362) — to what lengths his

son-in-law goes in his extravagance. The Cook with his retinue of assistants bearing provisions for an elaborate luncheon gave him striking testimony to the daily waste of money in the household.

393. ὑμῖν: dependents regularly use the pl. in reference to a gentleman's household, cf. vv. 178, 195. — ποικίλον: apparently *dainty, elegant*, said sarcastically. Cf. Plut. Mor. 129 F τροφαῖς (foods) κεχρημένους . . . ποικίλαις. Lit. *diversified, complex*.

394. ἄριστον: *luncheon*, in Homeric times *breakfast*. In the time of the New Comedy it had become a sumptuous entertainment, given about noon and followed by a symposium; see on v. 166.

395 f. νῦν μὲν οὖν: contrasted with ἀλλὰ πάλιν. — οὐκ οἶδ' ὅπως, κτέ.: the text is very obscure, but the remains point possibly to διασκεδᾶν σ' ἀπρακτος, dependent upon οὐκ οἶδ' ὅπως, *I'm to dismiss you before I've accomplished anything* (i.e. in giving my guests a luncheon). Charisius seems to be constrained to overlook the Cook's shortcomings this time. On the inf. instead of the fut. ind. see Kühner-Gerth § 552, Ann. 7, and cf. Xen. Hell. 6. 2. 32 ἤνρετο ὅπως μήτε . . . εἶναι. It is a mixed const., a blending of οὐκ οἶδα διασκεδᾶν and οὐκ οἶδ' ὅπως διασκεδῶ. ἀλλ' ἐὰν πάλιν: the menacing tone is unmistakable.

ποεῖς τι τοιοῦτον, ὦ μάγειρ', οὐ τίς τύχη
 ῥώσει σ'.

Exit Charisius into the house of Chaerestratus.

ΜΑΓΕΙΡΟΣ

ἀπειλεῖς ἐμέ; ῥαλεῖτ' εἰς μακαρίας;

SC. 7. SMICRINES alone

ΣΜΙΚΡΙΝΗΣ (aside)

- - - - - Σ ΤΙΝΟΣ

[Lacuna of 1 v. to M².]

ΜΑΓΕΙΡΟΣ (?)

401 - - - - - ν
 - - - - - κη
 - - - - - εν
 - - - - - ἄπαξ
 405 - - - - - εν ὁ δὲ
 - - - - - ῥαλτριάς
 - - - - - ωσι καὶ
 - - - - - ῥαμῖαρά γε
 - - - - - ῥαπολλαχοῦ. τί δὲ
 410 - - - - - ῥαπέμπειν· ἵνα

M²

398. βαλεῖτ' εἰς μακαρίας: cf. Plat. Hipp. mai. 293 A τί τοῦτο: βάλλ' εἰς μακαρίαν, Aristoph. Eq. 1151 ἀπαγ' εἰς μακαρίαν ἐκποδών, Antiph. 245 K. εἰς μακαρίαν τὸ λουτρόν, and the similar expressions βάλλ' εἰς κόρακας, εἰς φθόρον, and the like. Explanations of the phrase are given by scholl. Aristoph. Eq. 1151 (ἀντὶ τοῦ 'εἰς ὀλεθρον,' κατ' εὐφημισμὸν, ἐπεὶ καὶ οἱ τεθνεώτες 'μακαρίζονται' λέγονται, κτέ.), Plut. 782, Plat. Hipp. mai. 293 A, Photius, Suidas, and the paroemiographi (Apost. 4. 72, Diogenian. 2. 4, Zenob. 2. 61). The pl. μακαρίας seems not to occur elsewhere and should perhaps be changed.

401 ff. If the Cook continues to

speak after the departure of Charisius, as seems probable, these fragmentary lines give at least a hint as to the tenor of his remarks. He refers to Habrotonon (v. 406), to the possible repudiation of Pamphila by Charisius (v. 410), and to the money which Charisius is spending (v. 411). Since all this is said in the hearing of Smicrines, the speech contributes something to the latter's knowledge of the situation and serves to exasperate him still more against Charisius.

406. ψάλτριάς: Habrotonon, cf. fr. 600, p. 47, and P. Oxy. 1, v. 12, l. 166.

410. πέμπειν: probably ἀποπέμπειν, the legal word for the formal act of

----- τὰ χρήματα
 ----- ν ἡλίκη
 ----- ᾿βούλομαι
 ----- ᾿δέσποιν' οἰκίας.
 415 ----- Σιμμίας
 ----- ᾿νὴ τὸν ᾿Ηλιον
 ----- ταύτην ἐγὼ
 ----- τὰς ὀφρῶς

At the close of his speech exit the Cook into the house of Chaerestratus.

A lacuna of ca. 104 verses from M² to R¹. In this interval, and at no considerable distance from M², falls the St. Petersburg fragment. In the opening lines Smicrines continues his monologue.

ΣΜΙΚΡΙΝΗΣ

----- ᾿πίνει δὲ τιμιώτατον
 1 ἄνθρωπος οἶνον· αὐτὸ τοῦτ' ἐκπλήττομαι adesp. 105 Pet. 2a
 ἔγωγ'. ὑπὲρ ᾿δέ τοῦ μεθύσκεσθ' οὐ λέγω.
 ἀπιστία γάρ ἐσθ' ὅμοιον τοῦτό γε,

repudiation of a wife by her husband, as ἀπολείπειν is for the divorce of a husband by the wife. See above, p. 41, and note on v. 354.

411. τὰ χρήματα: probably a reference to the large dowry of Pamphila, see Pet. fr., v. 8, p. 95, and note.

415. Σιμμίας: the Cook seems to refer to himself by name, as does the slave Parmenon in S. 475 ff. Simmias is the name of the cook in Menander's Pseudheracles 578, 5 K., according to the probable conjecture of Dindorf, παράθες, Σιμία (σημῖαν MSS. Athen.). Meineke, Men. et Phil., p. xvi, prefers the spelling Σιμίας.

1. On the St. Petersburg fragment and the reasons for assigning it to this context see above, p. 34. Smicrines,

still further enraged against Charisius, continues to inveigh against him. — **πίνει δὲ τιμιώτατον:** since Smicrines goes on to say that he is not shocked at plain drunkenness, it would appear that the thought to be supplied must relate, not to excess, but to extravagance, in drinking. — **ἄνθρωπος:** see on v. 216. — **αὐτὸ τοῦτ' ἐκπλήττομαι:** *it's just this that I'm beside myself about*, i.e. with indignation. τοῦτο is cogn. obj., frequent after vbs. expressing emotion. Cf. Dem. 18, 292 ταῦτά λυπεῖσθαι καὶ ταῦτά χαίρειν, Herod. 9, 82 ἐκπλαγέντα τὰ προκείμενα ἀγαθά.

3. ἀπιστία . . . ὅμοιον: *is well-nigh incredible*, lit. *touches on (is like) incredibility*. ἀπιστία is often used for the astonishment due to doubt or incredulity,

- εἰ καὶ βιάζεται κοτύλην τις τοῦβολοῦ
 5 ὠνούμενος πίνειν ἑαυτόν. τοῦτ' ἐγὼ
 προσέμενον· οὗτος ἐμπεσὼν διασκεδᾷ
 τὸν ἔρωτα. 'τί δ' ἐμοὶ τοῦτο': πάλιν οἰμῶξεται.
 προῖκα δὲ λαβὼν τάλαντα τέτταρ' ἀργύρου,
 οὐ τῆς γυναικὸς νένομιχ' αὐτὸν οἰκέτην.
 10 ἀπόκοιτός ἐστι. πορνοβοσκῶ δώδεκα
 τῆς ἡμέρας δραχμὰς δίδωσι. δώδεκα.
 'ἐπίστατ' ἀκριβῶς οὕτοσὶ τὰ πράγματα.

but for its meaning here as the equivalent of ἀπιστόν τι no parallel has been found. Wilamowitz has plausibly suggested ἀπληστίᾳ, like *gluttony*, assuming textual corruption. The two words are thus confounded in the MSS. of Dio Chrys. 43. 15 τρυφῆς καὶ ἀπιστίας or ἀπληστίας. — τοῦτό γε: τὸ μεθύσκεσθαι.

4. εἰ καί, κτέ.: *though a fellow does force himself to drink* cheap wine. — κοτύλην τοῦβολοῦ: to the stingy Smicrines it would seem extravagant to drink any wine, even the cheapest. In 328 B.C. wine was furnished to laborers at Eleusis for the celebration of the Choes at a cost to the state of .60 obol per κοτύλη, — a very low rate, — IG. II 834 b ii. 68 (Ditt. Syl.² 587, 205). On the low cost of wine at Athens see Bückh-Fränkl, Staatshaushaltung I, p. 123. The art. is regularly used with the gen. of price to indicate the rate.

5 f. τοῦτο . . . προσέμενον: *this is just what I was waiting for*. τοῦτο seems to refer to what follows; see on v. 91.

6. ἐμπεσὼν: *recklessly*. This absolute sense is found, e.g., in Herod. 3. 81 ὥθει τε ἐμπεσὼν τὰ πρήγματα ἀνευ νόου. — διασκεδᾷ, κτέ.: *he'll scatter affection to the winds*, i.e. his wife's love. Perhaps the pres. διασπαθᾷ was written,

he squanders his love. But the figure involved in the phrase διασκεδᾷ (or διασπαθᾷ) τὸν ἔρωτα seems not to occur elsewhere. Possibly τὸν ἔρωτα is a corruption of τὰ πατρώα, cf. Diph. 43. 27 K. τὰ πατρώα βρύκει καὶ σπαθᾷ, and v. 529.

7. τί δ' ἐμοὶ τοῦτο: *but what's that to me, you say?* Smicrines introduces an objection from an imaginary interlocutor, as again in vv. 850 ff. — πάλιν: *again I say*, cf. αὖθις in Aesch. Ag. 1345 ὦμοι, πέπληγμαι . . . ὦμοι μάλ' αὖθις, δευτέραν πεπληγμένος. He has apparently previously used the expression, which is often on his lips, cf. v. 24 of this fragment and vv. 528, 559, 856.

8. προῖκα: the dowry is Smicrines' chief concern, cf. vv. 853, 867.

9. οἰκέτην: a husband's subservency to a richly-dowered wife is a favorite topic of the comic poets, cf. Men. 583 K. αὐτὸν δίδωσι, οὐκ ἐκείνην λαμβάνει, Anax. 52 K. πένης ὦν τὴν γυναῖκα χρήματα λαβὼν ἔχει δέσποιναν, οὐ γυναῖκα ἔτι· ἥς ἐστι δοῦλος, and Antiph. 329 K.

10. ἀπόκοιτος: cf. Luc. Dial. metr. 10. 2 μηδέποτε ἀπόκοιτός μιν γινόμενος. For other indications that Charisius is not living at home see above, p. 41.

12. ἀκριβῶς: *sarcastic*. τὰ πράγματα: *affairs of business*.

τί δ' εἷς διατροφήν ἀνδρὶ καὶ πρὸς ἡμέρων
 ἄρκεῖν¹ λελόγισται; δὴ ὀβολοὺς τῆς ἡμέρας.
 15 τέλει²ν πλέω πεινῶντι τίς λόγος ποτέ;

Chaerestratus and Onesimus approach, coming from the country. Smicrines does not at first see them.

SC. 8. SMICRINES, CHAERESTRATUS, ONESIMUS

ΟΝΗΣΙΜΟΣ

ὁρῶ τιν' ὃς σέ³ προσμένει, Χαιρέστρατε.⁴

ΧΑΙΡΕΣΤΡΑΤΟΣ

τίς ὅδ' ἐστὶ δῆ⁵, γλυκύταθ⁶;

ΟΝΗΣΙΜΟΣ

ὁ τῆς⁷ νύμφης πατήρ,
 καταλοιδορῶν ὡς ἄθλιός τις τῆς τύχης.⁸

ΣΜΙΚΡΙΝΗΣ (to himself at first)

καλήν ἄρ' ἔλαβ⁹, ὃ¹⁰ τρισκακοδαίμων. ψάλτριαν,

13. καὶ πρὸς ἡμέρων: sc. ἀνδρῶν, even by humane men. Cf. Dem. 21.49 εἰσὶν Ἕλληνες τινες ἀνθρώποι οὕτως ἡμεροὶ καὶ φιλάνθρωποι τοὺς τρόπους, Plat. Legg. 885 E παρὰ δὲ δὴ νομοθετῶν φασκόντων εἶναι μὴ ἀγρίων ἀλλὰ ἡμέρων. Smicrines makes a pretense of adopting a high standard.

14. λελόγισται: Smicrines is a calculating man, λογιστικός, v. 869. - δὴ ὀβολοὺς: cf. Theop. 55 K. καίτοι τίς οὐκ ἂν οἶκος εἴ πρᾶττοι τετρωβολίζων, εἰ νῦν γε διώβολον φέρων ἀνὴρ τρέφει γυναῖκα: The dole of two obols (διωβολία) that was distributed to Athenian citizens during the period of greatest distress in the Peloponnesian War was at least enough to keep a man and his wife alive. According to Smicrines' calculation Charisius was spending, for

Habrotonon alone, enough to support 36 men.

15. τέλει²ν: the regular vb. with μεσθόν and the like. — πλέω: sc. χρήματα. On the form in Attic see Kühner-Blass § 156.3. — πεινῶντι: who perforce must accept the pittance. — λόγος: sc. ἐστὶ. The thought is: κατὰ τίνα λόγον τελοῖ ἂν τις πλέω πεινῶντι. λόγος on account of λελόγισται; but τίς νόμος (= τί δεῖ): also is possible.

16. Onesimus, who had fled at Smicrines' approach v. 363, has fallen in with Chaerestratus, who comes from the other direction, i.e. from the country.

17. ὁ τῆς νύμφης πατήρ: cf. v. 670.

19. καλήν: cf. v. 530. — ἄρα: it seems. - ὃ τρισκακοδαίμων: so Charisius characterizes himself in v. 698. -- ψάλτριαν: cf. fr. 600, p. 47 above.

20 ἤ τὴν δ' οὐδὲν ἀδικοῦσαν γυναῖκα βούλεται

----- ιοι

----- Σ

Lacuna of ca. 15 verses to the verso of the St. Petersburg fragment. A continuation of the same scene.

ΧΑΙΡΕΣΤΡΑΤΟΣ

οὕτως ἀγαθόν τι σοι γένοιτο.

Pet. 2b

ΣΜΙΚΡΙΝΗΣ

μὴ λέγε

μηδὲν σύγ'. οὐκ εἰς κόρακας; οἰμῶξει μακρά.

25 ἄλλ' εἶμι νῦν εἴσω, σαφῶς τε πυθόμενος

ὅπως ἔχει τὰ τῆς θυγατρὸς, βουλεύσομαι

ὅντινα τρόπον πρὸς τοῦτον ἤδη προσβαλῶ.

Exit Smicrines into the house of Charisius.

ΟΝΗΣΙΜΟΣ

βούλει μὲν αὐτῷ τοῦτον ἤκοντ' ἐνθάδε

φράσωμεν;

ΧΑΙΡΕΣΤΡΑΤΟΣ

οἶον κίναδος, οἰκίαν ποεῖ

30 ἀνάστατον.

23. οὕτως, κτέ. : see on v. 47. When *μοί* is used in this formula the main sentence is a positive asseveration, promise, or threat. *σοί*, however, accompanies an entreaty. Chaerestratus has just been pleading on behalf of Charisius.

27. ὅντινα : see on vv. 265, 280.

τοῦτον : Charisius. — **προσβαλῶ πρὸς** : a military expression, *assault*, cf. Xen. Anab. 6, 3, 6 προσέβαλλον πρὸς τοὺς ὀπλίτας.

28. βούλει . . . φράσωμεν : cf. Aristoph. Eq. 36 βούλει τὸ πρᾶγμα τοῖς θεαταῖσιν φράσω; and GMT. § 287. — **τοῦτον** :

Smicrines. — **ἤκοντα** : *partie*, in ind. disc., as often with ἀγγέλλειν, cf. Eur. I. T. 802 τίς ἂν φράσειε . . . τὸν Πηλέως ζητοῦντά νιν παῖδα; GMT. § 904.

29 f. κίναδος : *fox*, as a term of reproach, *crafty rascal*, cf. Soph. Aj. 103 τοῦπίτριπτον κίναδος (Odysseus), Dem. 18, 242 τοῦτο δέ (Aeschines) καὶ φύσει κίναδος τὰνθρώπιόν ἐστι, Aristoph. Av. 430 πεκνότατον κίναδος. **οἰκίαν** : *familia*. On the omission of the art. see note on v. 354. He means, of course, the household of his son Charisius.

ποεῖ ἀνάστατον : *is ruining*, cf. Men. Colax 56 (Ox. Pap. III, no. 409) δσας

ΟΝΗΣΙΜΟΣ

πολλὰς ἐβουλόμην ἄμα.

ΧΑΙΡΕΣΤΡΑΤΟΣ

Ἦτί λέγεις;

ΟΝΗΣΙΜΟΣ

μίαν μὲν τὴν ἐφεξῆς.

ΧΑΙΡΕΣΤΡΑΤΟΣ

τὴν ἐμήν;

ΟΝΗΣΙΜΟΣ

Ἦ τὴν σὴν γ'. ἴωμεν δεῦρο πρὸς Χαρίσιον.

ΧΑΙΡΕΣΤΡΑΤΟΣ

Ἰὼμεν, ὥς καὶ μαιρακυλλίων ὄχλος

ἀναστάτους πόλεις ἐόρακας. Photius (Berl.) attests the use of the expression by Menander. Lit. *cause the inhabitants to leave*, of a city or country captured by the enemy. — ἐβουλόμην: sc. αὐτὸν ποιεῖν ἀναστάτους. ἐβουλόμην without ἄν is used with the inf. to express a wish for something not realized, with ἄν a hopeless wish, GMT. §§ 426, 427; Gildersleeve, Syn. § 367.

31. τὴν ἐφεξῆς: *the one next door*. This allusion to the house of Chaerestratus gives a valuable hint as to the scenery of the play; see above, p. 40. — The motive for Onesimus' wish for bad luck upon this house is apparently that it is occupied by the leno who owns Habrotonon. It is therefore in a way responsible for the present conduct of Charisius. So the slave Palimurus in Plaut. Cure. 39 f., in response to the remark by Phaedromus: lenonis hae sunt aedes, says male istis eveniat. Ph. qui? Pa. quia scelestam servitutem

serviunt. The slave in Plaut. Poen. 870 has another reason, his bad treatment by the leno, for exclaiming ut ego hanc familiam (the leno's) interire cupio.

33 f. ὄχλος . . . ἔρχεται: M. Croiset well compares this incursion of boisterous revelers with the κῶμος of Alcibiades and his friends described by Plato in Symp. 212 c. If the crowd of drunken youth are the guests of Charisius, as is probable, they come from the house. A prepositional prefix (ἐξ- out, εἰς-, προς-, παρ-έρχεται in) usually indicates the direction from which arriving characters come. If the chorus here is composed of the same persons as before (after v. 201), we can account for their being drunk, cf. vv. 213, 305. μὴ' νοχλεῖν: cf. S. 383.

During the intermission and until the next appearance of Smicrines and Chaerestratus upon the scene, the former is supposed to be engaged in his interview with Pamphila (v. 26

Ἴεἰς τὸν τόπον τις ἔρχεθ' ὑποβῆβρεγμένων,
 35 ἵοἰς μὴ ἵνοχλεῖν εὐκαιρον εἶναί μοι δοκεῖ.

Exeunt into the house of Chaerestratus. A group of revelers enter and give a performance.

ΧΟΡΟΤ

ACT IV

Enter Onesimus from the house of Chaerestratus.

SC. 1. ONESIMUS alone

ΟΝΗΣΙΜΟΣ

ἐπισφαλῇ μὲν πάντα τὰνθρώπων· ἐμοί,
 οἶμαί, πόλις ἐστὶ καὶ καταφυγὴ καὶ νόμος 581 K.
 καὶ τοῦ δικαίου τοῦ τ' ἀδίκου παντὸς κριτὴς
 ὁ δεσπότης· πρὸς τοῦτον ἕνα δεῖ ζῆν ἐμέ.
 40 ὁ γέρων δ' ἐκείνος ὁ κατάρτος Σμικρίνης
 οὐδὲ λόγον ἡμῶν οὐδ' ἐπιστροφὴν ἔχων — 836 K.

* * * * *

above) in one house, while, in the other, first Chaerestratus sees Charisius (v. 32 above), then Habrotonon plays out her little comedy with him. Several scenes in the fourth act are required to bring before the spectators the outcome of these interviews from the point of view of the various persons concerned in them.

36. Onesimus introduces a summary of the present situation by an aphorism on human affairs. Such sentiments are frequently used in tragedy at the beginning of speeches in which the *περίτεια* is announced. The tragic tone of these verses is unmistakable. The dénouement is at hand.—ἐπισφαλῇ: cf. v. 349. First the generalization, then the specific instance (v. 40), which Onesimus evidently fears will be the triumph of Smicrines at the expense of

(Charisius.—τὰνθρώπων: cf. Alex. 219. 9 K. *μανιώδη πάντα τὰνθρώπων δλως.*

37-39. Quoted by Stobaeus, who, however, begins the quotation with ἐμοί (from v. 36) instead of οἶμαι, simply to give a neater form to the sentiment.

37. πόλις: cf. Antiph. 265 K. *δοῦλα γάρ, οἶμαι, πατρίδος ἐστερημένῳ χρηστὸς γενόμενός ἐστι δεσπότης πατρίς*, Theophilus I K. *τὸν ἀγαπητὸν δεσπότην, . . . δι' ὃν εἶδον νόμους* "Ελλήνας.

39. πρὸς τοῦτον: according to his pleasure, cf. Arist. Rhet. 1367 a 32 *ἐλευθέρου γάρ (ἐστὶ) τὸ μὴ πρὸς ἄλλον ζῆν*, Plat. Phaedr. 257 b *ἀπλῶς πρὸς Ἐρωτα . . . τὸν βίον (ποιεῖν)*, and P. 194.

41. λόγον: defined in Et. Ma. where the verse is quoted, as *φροντίς*.

ἐπιστροφὴν: heed, cf. Eur. I.T. 671 *ἴσασι πάντες, ὧν ἐπιστροφὴ (attention) τις ἦν*.

To the lost portion of the first part of the fourth act belong, apparently, several passages which have been preserved in quotations, which may be assigned to the several scenes as follows :

Enter the Cook from the house of Chaerestratus.

SC. 2. ONESIMUS, COOK

ΟΝΗΣΙΜΟΣ

τί δ' οὐ ποεῖς

Phot. s. δλυσ

ἄριστον : ὁ δ' ἀλύει πάλαι κατακέιμενος.

* * * * *

ΜΑΓΕΙΡΟΣ

ἀργὸς δ' ὑγιαίνων τοῦ πυρέττοντος πολὺ

175 K.

ἐστ' ἀθλιώτερος· διπλάσια γοῦν μάτην

᾿πίνει κατέσθiei ᾿τε.

* * * * *

ΜΑΓΕΙΡΟΣ

ἐπιπάσῳ

178 K.

ἐπὶ τὸ τάριχος ἄλας, ᾿ἂν οὕτω τύχη.

* * * * *

At the end of this scene Onesimus and the Cook withdraw into the house of Chaerestratus, from which Chaerestratus enters.

SC. 2. A brief diversion is here introduced, both to relieve the tension and for the sake of verisimilitude, — since the interview of Smicrines with Pamphila and that of Habrotonon with Charisius must be supposed to be protracted, — by the scene of Onesimus and the Cook. The Cook showed himself a witty fellow, according to Athenaeus 659b. — ἄριστον : see on v. 391. Considered as an entertainment the luncheon was certainly a failure, for the guests are already drunk and the food is not yet in sight. — ὁ δέ : *the master*. — ἀλύει : *is fretful*. The definition of Photius (Berl., s.v. δλυσ, *μηδὲν πράττειν*, is better suited to the former passage v. 342 than to this, for which,

however, the other definition given by Photius and other lexicographers (s.v. ἀλύειν) is appropriate, ἀδημονεῖν, *δυσχεραίνειν*, ἀθυμεῖν, ἀπορεῖν. The Cook, in his reply to Onesimus in the next quotation, sees both meanings in the word, ἀργὸς = *μηδὲν πράττων*, ἀθλιος = *ἀδημονῶν*. *The idle man in health is far more unhappy than he who is sick of a fever*. The medical writers used the term for fretfulness or nervousness, cf. Galen, ad Hipp. Aphor. 7. 56 (XVIII. i. p. 167 Kühn) ἀλύειν μὲν οὖν λέγουσιν ἐκείνους τῶν ὑγιαίνοντων ὅσοι περ ἂν αἰ τοῖς παρούσιν δυσχεραίνοντες ἄλλοτε εἰς ἄλλα μεταβαλόνουσιν πράγματά τε καὶ πράξεις. — γοῦν : *at any rate*, introducing a partial proof of the assertion. — μάτην : *to no purpose*.

SC. 3. CHAERESTRATUS

ΧΑΙΡΕΣΤΡΑΤΟΣ

ἐλευθέρῳ τὸ καταγελάσθαι μὲν πολλὸν 176 K.
αἰσχιστόν ἐστι· τὸ δ' ὀδυνᾶσθ' ἀνθρώπινον.

* * * * *

Enter Smicrines from the house of Charisius.

SC. 4. CHAERESTRATUS, SMICRINES

ΧΑΙΡΕΣΤΡΑΤΟΣ

οὐθὲν πέπονθας δεινόν, ἂν μὴ προσποῇ. 179 K.

* * * * *

ΧΑΙΡΕΣΤΡΑΤΟΣ

αυ - - - - - R¹, quat. z, p. 1, l. 25

ἀλλ' - - - - -

ἀπα - - - - -

οὐδ' αρ - - - - -

525 μέρος τ - - - - -

—In the third quotation the Cook tells how he intends to prepare the viands.

—ἐὰν οὕτω τύχη: a colloquial idiom, equivalent in tone to our *if I feel like it*.

Sc. 3. During his brief stay in the house Chaerestratus has warned his son of the presence of Smicrines (v. 28, p. 97) and has learned from him his present trouble and how he proposes to mend it. During the monologue of Chaerestratus, Habrotonon within is supposed to be proving to Charisius that the child is his and that she is its mother, while Smicrines is supposed to be urging his daughter to go home with him.

—The next quotation seems to come from the monologue. The thought is probably suggested by the unhappy plight of Charisius: *For a freeborn man ridicule is most shameful; but sorrow is the lot of man*. It would be better for Charisius to endure his misfortune

than to continue to make himself ridiculous.

Sc. 4. Smicrines comes from his daughter thwarted in his plan to induce her to leave Charisius and yet determined to have his way. He has of course not yet learned that Charisius is responsible for a νόθος, for as yet only Habrotonon and Charisius are aware of this fact: nor does he know that his daughter has borne a child in secret (see above, p. 39). In one quotation and in the papyrus fragment R a portion of the dialogue between the two fathers is preserved. οὐδέν . . . προσποῇ: *you're suffered no outrage if you'll only pretend you're not*. For this meaning of μὴ προσποιεῖσθαι cf. Philon. 23 K. ὁ λοιδορῶν γάρ, ἂν ὁ λοιδορούμενος μὴ προσποῇται, λοιδορεῖται λοιδορῶν.

The reasons for the assignment of R to this context are given above, p. 36.

ἡ μή με - - - - - ἴτι
 ἡμῖν κεκήδευκας; ὦ — —

ΣΜΙΚΡΙΝΗΣ

φαίνεται

ὑψηλὸς ὢν τις οὗτος. οὐκ οἰμώζεται,
 καταφθαρεῖς τ' ἔν ματρυλείῳ τὸν βίον

177 K.

530 μετὰ τῆς καλῆς πόρνης ἔπειτ' οὐχ ἡδέως
 βιώσεθ'; ἡμᾶς δ' οὐκέτι λυπήσει τότε.

[Lacuna of ca. 24 verses to R².]

Exit Chaerestratus to the city.

ΣΜΙΚΡΙΝΗΣ

556 - - - - - τις R², quat. z, p. 2, l. 24
 - - - - - θω
 - - - - - καὶ μάλα
 - - - - - οὐκ οἰμώζεται;
 560 - - - - - τοῦ βίου
 - - - - - τοῦ δυστυχοῦς.
 - - - - - τὸν δυστυχή.
 - - - - - ν· ἀλλ' ἴσως ἐγὼ
 - - - - - ἐγὼ τε πράττω τῶν ἐμῶν

527. κεκήδευκας, κτέ.: *allied yourself with us*, by giving Pamphila in marriage to Charisius. Cf. [Dem.] 59.81 καὶ (ὅτι) διὰ τοῦτο κηδεύσειεν αὐτῷ.

528 f. ὑψηλός: a contemptuous allusion to the proud and haughty bearing of Charisius. So Phaedra in Eur. Hipp. 729 says that by her death she will teach Hippolytus μὴ πρὶ τοῖς ἐμοῖς κακοῖς ὑψηλὸς εἶναι. See v. 707. — οὐκ . . . βίον: quoted by lexicographers, as from this play, in a gloss on ματρυλείῳ, but without τε. — καταφθαρεῖς: *when he's gone to ruin*. — ματρυλείῳ: cf. ἀπόκοτος in fr. Pet. v. 10, p. 95. τόν βίον: construe with βιώσεται.

556 ff. Chaerestratus seems to have taken his leave. He is to return later, see v. 769. Before departing for his home in the city Smicrines probably announces his intention (v. 565) to return prepared to take his daughter away by force — the ἄρπασμα of v. 870. On v. 565 cf. v. 867.

Sc. 5. In the interval between R² and H¹ Habrotonon, in a monologue, tells the result of her interview with Charisius. Everything has happened according to her program (vv. 296–321). He has acknowledged himself the father of the child and believes her to be its mother, accepting her

565 - - - - - ἁπάγειν τὴν θυγατέρα
 - - - - - εἶσω καὶ σκέδον
 - - - - - νει ιπ . .

[Lacuna of ca. 70 verses to H¹.]

Exit Smicrines to the city. Enter Habrotonon from the house of Chaerestratus.

Sc. 5. HABROTONON alone

* * * * *

Enter Sophrona from the house of Charisius, accompanied to the door by Pamphila. She does not at first see Habrotonon, who, however, sees and recognizes Pamphila. Habrotonon conceals herself.

Sc. 6. HABROTONON, SOPHRONA

ΣΩΦΡΟΝΗ (to herself)

κλάουσα. ἐξετύφην μὲν οὖν 184 K.
 * * * * *

story. It remains for her now to find the mother. She will visit the women by whom she had been employed at the Tauropolia and will make inquiry of them, for the unknown girl was a friend of theirs (vv. 265, 284). She has no suspicion as to who the girl may be.

Sc. 6. Before Habrotonon has left the scene Sophrona comes from the house of her mistress. Pamphila comes to the door with her. Habrotonon, hearing the door creak, quickly looks around. She sees the face of Pamphila for a moment as, standing in the *πρόθυρον*, she exchanges a few words with her maid (cf. P. 61 ff.), and recognizes her as the girl of the Tauropolia. She cannot see the face of Sophrona, however, whose back is turned toward her. Instead of going on with her original plan, Habrotonon quickly forms a new one. She conceals herself from Sophrona's view and overhears what she

says, standing, probably, in the *πρόθυρον* of the house of Chaerestratus. Doubtless Sophrona refers freely, since she believes herself to be alone, to the misfortune of her wretched mistress, and a reference by her to the child, whose birth has been kept a secret from all but Onesimus and Charisius, would add one more link to the chain of evidence which Habrotonon is forging.

Frr. 184, 566. Sophrona depicts the plight in which Pamphila now finds herself by relating the conversation which Pamphila has just had with Smicrines, — or rather the first part of it, for the latter part is overheard by Charisius; Sophrona's narrative is supplemented in vv. 670 ff. and 705 ff. Two fragments of Sophrona's speech are preserved in quotations, the first from the early part of it, the second from her account of Smicrines' stormy interview with his daughter. ἐξετύφην: apparently

ΣΩΦΡΟΝΗ (to herself)

ἴλέγει μὲν αὐτῇ ταῦτα· ἡ χαλεπόν, Παμφίλῃ,
 ἐλευθέρα γυναικὶ πρὸς πόρνην μάχη.
 πλείονα κακουργεῖ, πλείον' οἶδ', αἰσχύνεται
 οὐδέν, κολακεύει μᾶλλον.”

566 K.

* * * * *

Habrotonon comes forward with the child in her arms.

ΑΒΡΟΤΟΝΟΝ

----- ἵτὸ παιδίονῖ

638 ἔξειμ' ἔχουσα.

She approaches Sophrona, whose back is turned to her.

κλανμυρίζεται, τάλαν·

H¹, quat. z, p. 5

my eyes are burned out with weeping. The vb. is rare and somewhat obscure in meaning. — χαλεπόν, κτέ.: one of Smicrines' arguments intended to induce Pamphila to leave her husband. Sophrona quotes the very words of Smicrines, as Charisius (vv. 705 ff.) later quotes those of Pamphila. — κακουργεῖ: sc. ἡ πόρνη.

638 ff. When Sophrona has finished her story, Habrotonon comes from her place of concealment, the baby in her arms. She already suspects that the old nurse whom she had seen talking with Pamphila in the doorway is the woman who had been in charge of the young girl at the festival (cf. v. 905). She must first get a clear view of this woman's face, and then, if her suspicion proves true, will test her conjecture, now almost a certainty, that Pamphila is the mother, by surprising Sophrona into a betrayal of her mistress' secret. For this the baby will be necessary. We must assume, therefore, that Habrotonon has quickly gone into the house and got the baby. By act-

ing at first as if the child were her own (in v. 652 she acknowledges the pretense), — for a time pretending to be unconscious of the other woman's presence, — and then, when sure of the nurse's identity, displaying the trinkets which were hung about the child's neck so that Sophrona could not fail to see them (she calls Sophrona's attention to them in v. 650), she would draw from Sophrona full confirmation of her own suspicions. We see Habrotonon beginning this pretty comedy when the papyrus text is resumed with H¹. From v. 638 to v. 643 she devotes herself rather ostentatiously to the baby.

638. ἔξειμ' ἔχουσα: *I'll go out now with the baby*. "I come from the house" would be ἐξέρχομαι. Habrotonon explains to the audience the motive for her reappearance. After this explanation she sets the baby to howling lustily, and, for the benefit of Sophrona, makes a great exhibition of tenderness toward it. κλανμυρίζεται: *keeps crying*. The form, in place of κλανθυμυρίζεται, is attested by Photius.

πάλαι γὰρ οὐκ οἶδ' ὅ τι κακὸν πέπονθέ μοι.

ΣΩΦΡΟΝΗ (to herself)

640 τίς ἂν θεῶν τάλαιναν ἐλεήσειέ με;

[360]

ΑΒΡΟΤΟΝΟΝ (to the child)

ὦ φίλτατ', οἰκτίρουσά σ' ἔξιμι σφόδρα.

καί' ἐρ' μὲν ἀσθενής, ὅμως πορεύσομαι.

Accosting Sophrona, who is about to depart without turning her head.

Ἰ' μικρόν, γύναι, Ἰ' πρόσμεινον ἔμέ. καλῶς σ' ἐγὼ
εὖρηκα.

639. **πάλαι**: const. with *πέπονθε*. — **γάρ**: *and it well may, for*. — **οὐκ οἶδ' ὅ τι κακόν**: *nescio quid malum*. — **μοι**: ethical dat., expressing a mother's solicitude. The whole v. may be rendered: *For something or other has ailed it, poor little thing (μοι), ever so long*.

640. **τίς ἂν**, κτέ.: *utinam misereatur mei aliquis deorum*. Sophrona has not yet seen Habrotonon. The latter makes clear in v. 659 that she hears these words (as in fact she has heard everything Sophrona has said), but for the time being she continues to ignore Sophrona's presence.

641-648. The text of these eight verses is badly broken and the letters that can be discerned are very dim. Only the drift of the passage can be divined. The alternation of speakers, however, is fairly certain, thanks to the indications in the MS. Habrotonon certainly speaks v. 641 and either two or three verses following. Sophrona certainly speaks v. 649, possibly a portion of v. 648; Habrotonon the first part at least of 648 and perhaps the end of v. 647; Sophrona the first part at least of v. 647; Habrotonon, accordingly, vv. 645-646. Since, then, Habrotonon

is the speaker of v. 641 and at least two of the three following verses, and speaks again, after an interruption, in v. 645, the intervening verse 644 must be assigned to Sophrona, though no indication is preserved in the MS. of a change of speakers after v. 643. Assuming this distribution of the lines to be essentially correct, as well as the view of this scene presented above, the general course of this part of the action can be followed.

641. **φίλτατε**: she seems to address the child throughout vv. 641-642. In trying to draw Sophrona's attention so as to get a better view of her face, Habrotonon pretends to be anxious about the baby, whom we must suppose to be still crying vigorously.

σφόδρα: construe with *οἰκτίρουσα*.

642. **ἀσθενής**: i.e. *εἰς ὥφελειαν*, *helpless*, sc. *οὐσα*. It is of course impossible to determine just what the context was. — **πορεύσομαι**: cf. P. 178. She will go for help.

643 f. **πρόσμεινον ἔμέ**: these words were addressed to Sophrona, and were probably accompanied by a voc., e.g. *γύναι*, to draw Sophrona's attention sharply to the speaker. But the remaining

ΣΩΦΡΟΝΗ (turning and addressing Habrotonon)

πῶς φής; τίνα καλεῖν δοκεῖς, γύναι;

ΑΒΡΟΤΟΝΟΝ (to herself)

645 αὐτὴ ὅστι, νῦν ἐγῴδα. (To Sophrona) χαῖρε, φιλτάτη
γύναι, βλέφ' ὦδε· δ'εὐρό μοι τὸν νοῦν ἔχε.

ΣΩΦΡΟΝΗ

λέγ' ἐμοί, τί λέγεις;

ΑΒΡΟΤΟΝΟΝ

πέρυσι διεγνώσθης ἐμοὶ
τοῖς Ταυροπολίοις, εἴπερ εὖ μέμνημ' ἐγώ.

traces of the letters do not permit a restoration. Habrotonon has evidently not yet succeeded, for all her tactics, in causing Sophrona to turn her face towards her, and the latter is on the point of withdrawing.—καλῶς, κτ.: cf. Eur. I.A. 1107 ἐν κάλῳ σ' ἔξω δόμων ἤρηκα.—τίνα καλεῖν δοκεῖς: cf. Soph. Trach. 402 πρὸς τίν' ἐννέπειν δοκεῖς: P. 267 πρὸς τίν' οἶσθ', εἶπέ μοι, παλῆιν: The text assumes that Sophrona is surprised and somewhat resentful that the other woman accosts her in this way.

645. As she had expected, Habrotonon finds that the nurse is the woman whom she had seen at the festival (v. 655). Her task is now easier and she will have a double proof that in Pamphila she has found the mother.—αὐτὴ: or αὐτή, see on v. 268.

646. Now more confident of success, Habrotonon drops her caution and proceeds directly to her purpose—to secure from Sophrona an admission that it was really she who accom-

panied Pamphila at the Tauropolia, and to force her to identify the trinkets.—βλέφ' ὦδε: cf. Soph. Trach. 402 οὗτος, βλέφ' ὦδε.—τὸν νοῦν ἔχε: cf. Eur. Orest. 1181 ἄκουε δὴ νυν καὶ σὺ δεῦρο νοῦν ἔχε. Possibly the verse ends with τὴν σὴν δίδου. In this case a word "face" stood after γύναι.

647. A pause is almost invariable before an anapaest that begins with the monosyllabic forms of the interr. pron. or with the rel.; hence τί is preferable to δ (ᾱ?), which is read by most editors, at the beginning of the second foot. White, p. 154. If πέρυσιν is read and if the next letter is a consonant, the verse begins with three anapaests. But only three such trimeters occur in all Greek comedy. On the other hand, with πέρυσιν we have a trisyllabic tribrach in the third foot, which is found nowhere else in Menander (though Aristophanes admits it eight times). White, pp. 143, 159. — διεγνώσθης ἐμοί: *your features were distinguished by me*, = "I saw your face clearly."

ΣΩΦΡΟΝΗ

γύναι, πόθεν ἔχεις, εἰπέ μοι, τὸν παῖδα σὺ[†]
 650 λαβοῦς[‡];

[370]

ΑΒΡΟΤΟΝΟΝ

ὁρᾷς τι, φιλτάτη, σοι γνώριμόν[†];

Holds up before her the child with the tokens.

᾽πὼς[†] τοῦτ' ἔχει; μηδέν με δείσσης, ὦ γύναι.

ΣΩΦΡΟΝΗ

οὐκ ἔτεκες αὐτὴ τοῦτο;

ΑΒΡΟΤΟΝΟΝ

προσεποησάμην,

οὐχ ἴν' ἀδικήσω τὴν τεκοῦσαν, ἀλλ' ἵνα
 κατὰ σχολὴν εὔροιμι. νῦν δ' εὔρηκά — σε.
 655 ὁρῶ γὰρ ἦν καὶ τότε.

[375]

ΣΩΦΡΟΝΗ

τίνος δ' ἐστὶν πατρός;

ΑΒΡΟΤΟΝΟΝ

Χαρισίου.

ΣΩΦΡΟΝΗ

τοῦτ' οἶσθ' ἀκριβῶς, φιλτάτη;

648. Habrotonon has so held the child that Sophrona could not help noticing the trinkets about its neck. Sophrona is so absorbed in what she sees that she pays no attention to Habrotonon's remark, but at once questions her about the child.

651. πῶς τοῦτ' ἔχει: Habrotonon holds up the necklace (τὸ δέρας, v. 29) before the eyes of Sophrona, who shrinks back, startled and frightened.

652. οὐκ ἔτεκες αὐτὴ: Sophrona has recognized the necklace, but of course does not recognize the child. — προσεποησάμην: referring to her manner and words in vv. 638 ff. Sophrona

could not know that Habrotonon had made *Charisius* believe that she was the child's mother.

653. Note the two final clauses with ἵνα, the one aor. subjv., the other aor. opt. GMT. §321. Probably no distinction was felt.

654. εὔρηκά σε: she states her conclusion with such positiveness that Sophrona, who realizes that she has betrayed the secret by her actions, attempts no denial, but asks for information about the child's father.

656. τοῦτ' οἶσθ' ἀκριβῶς: Sophrona realizes at once what this, if true, means to her mistress.

ABPOTONON (showing the ring)

ῥόνδ' οἶσθα τοῦδ' ὄνθ' οὐ γὰρ τὴν νύμφην ὀρώ,
τὴν ἔνδον οὔσαν;

ΣΩΦΡΟΝΗ

ναίχι.

ABPOTONON

μακαρία γύναι,

θεῶν τις ὑμᾶς ἡλέησε. τὴν θύραν

660 τῶν γειτόνων τις ἐψόφηκεν ἐξιόν.

[380]

εἴσω λαβοῦσά μ' ὥς σεαυτὴν εἴσαγε,

ἵνα καὶ τὰ λοιπὰ πάντα μου πύθη σαφῶς.

Exeunt into the house of Charisius. Enter Onesimus from
the house of Chaerestratus.

657. The ring had convinced Charisius; it would obviously be the most convincing proof to Sophrona also, next to a confession by Charisius himself. It is probable, therefore, that Habrotonon now shows the ring. But the exact words of the text may not have been found. — ὀρώ: *I have just seen*, cf. *δπερ λέγω* in v. 253 and *ἀς λέγω* in v. 284. *ἀρτίως* or a similar word often accompanies the pres. referring to "the past of recent experience," e.g. *Soph. Elec. 347 ἥτις λέγεις μὲν ἀρτίως*. See Kühner-Gerth § 382. 4. The explicit reference to Pamphila, *τὴν ἔνδον οὔσαν*, distinctly implies that she is not now visible. A demonstrative would have been used if she were. Habrotonon had seen her for a moment at the door when Sophrona came out. Cf. the similar scene in *P. 61 ff.*, of which there are many examples in *Plautus* and *Terence*.

659. Sophrona's prayer (v. 640) has been answered. — ὑμᾶς: i.e. your household. See on v. 393.

660. τῶν γειτόνων τις: *one of your neighbors*. This must mean somebody

in the neighboring house, i.e. that of Chaerestratus. — ἐψόφηκεν: *rattled*. *ψοφεῖν* is used of one coming out, *κόπτειν* (pultare) of one about to enter; schol. *Aristoph. Nub. 132*, who quotes *Menander* for both phrases. *ψοφεῖν*, like *ερεπεῖν*, is used both transitively, as here (and 196, 885, S. 467), and intransitively, as S. 395. The door, which opened on the *πρόθυρον* (see on v. 226), was made to grate on the sill or creak on its hinges by the person who opened it.

661. By thus bringing Habrotonon into the same house with Pamphila, the poet avoids the necessity (inevitable in the case of Charisius, cf. vv. 734 ff.) of having the latter enlightened before the spectators. Pamphila already knows the truth when Charisius returns to his home to beg her forgiveness (after v. 742). The baby is of course delivered over to its mother. — Habrotonon quietly enters the house of her rival to make such disclosures to her as will restore her husband to her. *Terence* employed a similar situation in the *Heccyra* (vv. 727 ff.): *Bacchis*, the former

Sc. 7. ONESIMUS alone

ΟΝΗΣΙΜΟΣ

ὑπομαίνειθ' οὗτος, νῆ τὸν Ἀπόλλω, μαίνεται,
ἐμάνη γ' ἀληθῶς, μαίνεται, νῆ τοὺς θεούς.

663 τὸν δεσπότην λέγω, Χαρίσιον. χολή [385]
μέλαινα προσπέπτωκεν ἡ τοιοῦτ' ἔτι.
τί γάρ ἂν τις εἰκάσῃεν ἄλλο γεγόνέναι;
πρὸς ταῖς θύραις γὰρ ἔνδον ἀρτίως πολὺν

mistress of Pamphilus, visits Philumena, his wife, in order to testify to the good conduct of Pamphilus since his marriage. The ring which she wears, given her once by Pamphilus, is recognized by Philumena as the one she had worn at the time of an unfortunate adventure. The reconciliation of Pamphilus and Philumena follows. The Bacchis of Terence, unlike Habrotonon, dilates upon her own generous conduct: *solam fecisse id quod aliae meretrices facere fugitant* (v. 776, cf. 756). A girl like Habrotonon must, of course, have felt the delicacy of such an interview as keenly as Bacchis did: *nam nupta meretrici hostis est, a viro ubi segregatast* (v. 789). The character of Habrotonon is as superior to that of Bacchis as the character of Charisius is to that of Pamphilus.

663 ff. Onesimus comes on the scene in a state of great excitement mingled with fear, and breathlessly relates how his master, now overwhelmed (v. 678) by the knowledge that his own sin has found him out, has been affected by the evidence he has received of his wife's love and forbearance toward him. Onesimus fails to tell us how he chanced to be a witness of the scene he describes. He has been shamelessly eavesdrop-

ping. Cf. Ter. Phor. 866 ff., where Geta tells how he overheard the conversation between Chremes and Phanium.

663 f. Note the climax: *he's on the verge of (ὑπο-) madness, he's mad, in very truth a fit of madness seized him*, then, with final emphasis, *he's mad*.

665 f. *χολή μέλαινα*: an attack of black bile was supposed to be the cause of mental derangement, *μελαγχολία*, cf. *χολᾶ* v. 176, S. 204, *μελαγχολᾶ* S. 361, Plaut. Capt. 596 *atra bilis agitat hominem*.

667. *τί . . . ἄλλο*: in such locutions *ἄλλος* is often placed after the vb. instead of next to the interr. pron., cf. Soph. Antig. 646 *τί τόνδ' ἂν εἴποις ἄλλο*;—Mendander uses the anapaest contained in three words far less freely than Aristophanes: in the first foot here and P. 39, S. 450, 466, twice in the fourth (S. 165, 196), and once in the fifth (E. 82). White, p. 154.

668. *πρὸς ταῖς θύραις . . . ἔνδον*: Charisius stood at the double door in the party wall which separated the inner courts of the two houses. This door, which in some cases gave on a narrow alley between the houses (*angiportus*), is called by Hermip. 47. 9 K. and Poll. 1. 76 *θύρα κηπαία* and by Dem. 47. 53 *ἡ θύρα ἡ εἰς τὸν κῆπον φέρουσα*. This means of communication between

χρόνον διακύπτων ἔνθεν ἤκουεν σαφῶς.⁷

670 ὁ πατήρ δὲ τῆς νύμφης τι περὶ ᾽πολείψεως⁸ [390]

ἐλάλει πρὸς ἐκείνην, ὡς ἔοιχ'. ὁ δ' ὡς πυκνὰ⁹

ἤλλαττε χρώματ', ἄνδρες, οὐδ' εἰπεῖν καλόν. H², quat. z, p. 6

“ὦ γλυκυτάτη,” δέ, “τῶν λόγων οἴους λέγεις”

ἀνέκραγε, τὴν κεφαλὴν τ' ἀνεπάταξε σφόδρα

675 αὐτοῦ. πάλιν δὲ διαλιπὼν· “οἶαν λαβὼν [395]

γυναῖχ' ὁ μέλεος ἠτύχηκα.” τὸ δὲ πέρας,

two houses, and, when the alley was present, of entering a house unobserved by people in the street, is often referred to by Plautus, e.g. *Cas.* 612 *ego iam per hortum iussero meam istuc transire uxorem ad uxorem tuam*, *Stich.* 614 *per hortum transibo, non prodibo in publicum*, cf. *Epid.* 660, *Merc.* 1008. But it was sometimes lacking, e.g. *Ter. Ad.* 908, *Plaut. Mil.* 339 (cf. 378) *scin tu nullum com- meatum hinc esse a nobis, . . . neque solarium neque hortum nisi per inpluvium?* In the *Miles* a secret passage is opened for the lovers.

669. *διακύπτων*: *bending over* and peeping *through* (*δια-*) an aperture in the door, cf. *Aristoph. Pac.* 78 *ἀλλ' ὁ τι ποιεῖ τῇδ' (at the door) διακύνψας ὄψομαι*.

670. *πατήρ . . . νύμφης*: cf. *Pet. fr.*, v. 17, p. 96. — *ἀπολείψεως*: cf. v. 354. Though the text is purely conjectural, there is no doubt that Smicrines was bent on taking his daughter home, cf. vv. 852, 867, and fr. 566, p. 104.

671. *ὡς ἔοικε*: Onesimus evidently judged by the exclamations of Charisius, as well as by his own knowledge of the situation.

672. *ἤλλαττε χρώματα*: i.e. flushed and turned pale, under the influence of

emotion, cf. *Plat. Lys.* 222 *παντοδαπὰ ἡφίει χρώματα*, *Hor. Ep.* 1. 16. 38 *mutemque colores*. — *ἄνδρες*: the spectators are addressed also in *P.* 51, *S.* 56, 117, 481, and frequently in *Plautus* and *Terence*, e.g. *Cist.* 678 *mi homines, mi spectatores*, *Men.* 880. The New Comedy, like the Old, did not permit the spectators to lose sight of the fact that they were witnessing a theatrical exhibition. — *οὐδ' εἰπεῖν καλόν*: cf. *Aristoph. Av.* 63 *οὐδὲ καλλίον λέγειν*.

673. *Darling, how nobly you speak!*

λόγων: gen. of exclamation, see on v. 154.

674. Cf. II. 4. The compound *ἀνεπάταξε* is new, the prefix apparently induced by the preceding *ἀνέκραγε*. An analogy is found in *ἀναπαίω*, *ἀναπαίστρεῖς* (*hammer*), in which *ἀνα-* seems to convey the idea of repetition.

675. *αὐτοῦ*: the possessive refl. pron. almost invariably has the attributive position; for other exceptions see *Kühner-Gerth* § 464. 4. *Ann.* 2. — *λαβὼν*: in marriage. *With such a wife as this*.

676. *ἠτύχηκα*: the force of the exclamatory *οἶαν* is carried over to the main verb, *into what unhappiness have I fallen!* Cf. *S.* 485. Had he realized more fully his wife's nobility of character he could have avoided the

ὥς πάντα διακούσας ἀπῆλθ' εἴσω ποτέ,
βρυχηθμὸς ἔνδον, τιλμός, ἔκστασις συχνή.

“ἐγὼ” γὰρ “ἀλιτήριος” πυκνὸν πάνν

680 ἔλεγεν, “τοιούτου ἔργον ἐξειργασμένος

[400]

αὐτὸς γεγονώς τε παιδίου νόθου πατὴρ
οὐκ ἔσχον οὐδ' ἔδωκα συγγνώμῃς μέρος
οὐθὲν ἀτυχούση ταῦτ' ἐκείνη, βάρβαρος
ἀνηλεής τε.” λοιδορεῖτ' ἐρρωμένως

685 αὐτῷ, βλέπει θ' ὕφαιμον ἡρεθισμένος.

[405]

πέφρικ' ἐγὼ μὲν, αὐὸς εἶμι τῷ δέει.

οὕτως ἔχων γὰρ αὐτὸν ἂν ἴδῃ μέ που

greatest of his misfortunes, his alienation from her. — τὸ πέρασ: cf. v. 70.

677. εἴσω: from the garden.

678. τιλμός: sc. τριχῶν, cf. II. 5. —

ἔκστασις: outbursts of frenzy, illustrated by the following. Cf. ἐξέστηκα S. 67, 418.

679. ἀλιτήριος: *guilty wretch that I am*, in apposition to ἐγὼ. Not to be taken as predicate. The art. is indispensable, as with *κακοδαίμων, μέλεος* (above), *ἄθλιος*, and the like, when they refer to the speaker.

680. ἔργον: the assault at the festival.

682. οὐκ ἔσχον, κτέ.: *I did not feel for her, much less did I grant her, the slightest degree of forgiveness.* The inceptive force of the aor. is almost always felt in *ἔσχον*. — οὐδέ: *nor yet, much less*, cf. Dem. 18. 85 οὐ μέμψεως οὐδὲ τιμωρίας. — συγγνώμης μέρος οὐθὲν: the periphrasis enhances the negation. Cf. the adv. use of οὐδὲν μέρος *not a whit*, e.g. Plat. Tim. 90 c μηδὲν μέρος ἀπολείπειν.

683. ἀτυχούση ταῦτά: sc. ἂ καὶ ἐγὼ ἐπόησα. The partic. is equivalent to *παθούση*. Pamphila was the victim of

the same outrage that he had committed — as he supposes, upon another girl. This verse (with which cf. vv. 699, 700) makes it clear that Pamphila had explained to Charisius, after his discovery of the birth of her child, the extenuating circumstances which made the fact a misfortune and not a fault. But she evidently did not state the facts with sufficient particularity to suggest to him the possibility that he was a party to the case himself.

684. λοιδορεῖται: the letters may be divided τε λοιδορεῖτ(αι), τε λοιδορεῖ τ', τ' ἐλοιδορεῖ τ', or τ' ἐλοιδορεῖτ(ο). The dat. in v. 685 demands the mid., which has the same sense as the act., but the latter takes the acc. The pres. is preferable to the impf. in view of βλέπει below. We see also from vv. 693 ff. that the vb. represents his present state.

685. ὕφαιμον: *with bloodshot eyes*, cf. Ael. De animal. 3. 21. 9 ἢ μὲν Νέατα . . . ὕφαιμον ἄνω βλέπονσα.

686. αὐὸς: cf. P. 233 and Aristoph. Lys. 385 ἀλλ' αὐὸς εἰμὶ ἤδη τρέμων.

687. αὐτὸν . . . με: an emphatic *me*, further explained by τὸν διαβαλόντα.

τὸν διαβαλόντα, τυχὸν ἀποκτείνειεν ἄν.
διόπερ ὑπεκδέδυνκα δεῦρ' ἔξω λάθρα.

690 καὶ ποῖ τράπωμαί γ'; εἰς τί βουλῆς; οἴχομαι, [410]

ἀπόλωλα· τὴν θύραν πέπληχεν ἐξιών.

Ζεῦ σῶτερ, εἵπερ ἐστὶ δυνατόν, σῶξέ με.

Hastily conceals himself; enter Charisius from the house of Chaerestratus.

SC. 8. ONESIMUS, CHARISIUS

ΧΑΡΙΣΙΟΣ (to himself)

ἐγὼ τις ἀναμάρτητος, εἰς δόξαν βλέπων
καὶ τὸ καλὸν ὃ τί ποτ' ἐστὶ καὶ ταισυχρὸν σκοπῶν,

695 ἀκέραιος, ἀνεπίπληκτος αὐτὸς τῷ βίῳ — [415]

εὖ μοι κέχρηται καὶ προσηκόντως πάνυ
τὸ δαιμόνιον — ἐνταῦθ' ἔδειξ' ἄνθρωπος ὦν.

688. τὸν διαβαλόντα: sc. τὴν Παμφίλῳ. Cf. v. 207 τὸν φράσαντα ταῦτα.

690. τί βουλῆς: for τίνα βούλην, a frequent use of τί with the gen., both sing. and pl., of all genders.

691. πέπληχεν ἐξιών: like ψοφεῖν, this vb. is used only of those who are coming out, see on v. 660. This form, post-classical for πέπληγε, is found in this MS. also in S. 89, 155, 353. Cf. διεφθαρκώς P. 376.

692. σῶτερ . . . σῶξέ: cf. Plaut. Bacch. 880 Salus mea, servavisti me.

693 ff. Onesimus has prepared us for the sight of Charisius, thoroughly humbled in pride, conscious-stricken, and bitterly self-reproachful. His humiliation is the greater in that he has in the past plumed himself upon his sensitive feeling of honor and his scrupulous adherence (so far as the world knew) to the highest standards of conduct. — The diction of this monologue is distinctly tragic.

693. εἰς . . . βλέπων: my eyes fixed on, as on a goal to be attained.

694. In the schools of philosophy he has studied the nature of the honorable and the dishonorable, like the young man, a pupil of Ariston, in a fragment of an unknown comic poet: πᾶν ἥρτο, τὸ καλόν, τὰγαθόν, τὸ σύμφερον, τὸ κακόν, Kock adesp. 104. 5 (Wilamowitz in *N. Jhb.* XI, 1908, p. 41, corrects the text and compares with this passage).

695. This bitter characterization of his virtues, not only as seen by others but as formerly seen by himself, serves to set in clearer relief his shortcomings, as now seen by himself. The verse is an imitation of Eur. Orest. 922 ἀκέραιος, ἀνεπίπληκτον ἡσκηκὼς βίον, but the words, applied there to a sturdy farmer, are devoid of the ethical significance (probably given them by the Stoics) which attaches to them here.

697. The const., interrupted by the parenthesis, is not really anacoluthic;

“ὦ τρισκακόδαιμον, καὶ μέγα φυσᾶς καὶ λαλεῖς.
 ἀκούσιον γυναικὸς ἀτύχημ’ οὐ φέρεις,
 700 αὐτὸν δὲ δείξω σ’ εἰς ὅμοι’ ἐπταικότα. [420]
 καὶ χρήσεται αὐτῇ σοι τότε ἡπίως, σὺ δὲ
 ταύτην ἀτιμάζεις. ἐπιδειχθήσεται θ’ ἅμα
 ἀτυχῆς γεγωνὼς καὶ σκαιὸς ἀγνώμων τ’ ἀνὴρ.
 ὅμοιά γ’ εἶπεν οἷς σὺ διενόου τότε
 705 ἄπρὸς τὸν πατέρα· κοινωνὸς ἦκειν τοῦ βίου, [425]

ἐνταῦθα simply resumes the four preceding participial clauses, *ἐγὼ βλέπων, σκόπων, ἀκέραιος ὢν, ἀνεπίληκτος ὢν, ἐνταῦθα* (i.e. *ἐν τῷ βλέπειν*, etc.) *ἔδειξα*. The speaker has in mind the good Greek doctrine that pride goeth before destruction, which Menander elsewhere (156 K.) phrased as follows: *ἐν ᾧ φρονεῖς μέγιστον ἀπολεῖ τοῦτό σε, τὸ δοκεῖν τιν’ εἶναι· καὶ γὰρ ἄλλους μυρίους*. — *ἔδειξα* . . . ὢν: cf. Thuc. 4. 73. 2 *ἔδειξαν ἔτοιμοι ὄντες*. — *ἄνθρωπος*: but human.

698. He conceives that τὸ δαιμόνιον speaks thus to him. — *μέγα*: modifies both vbs., *thou art both haughty and boastful*. *μέγα φυσᾶς* is a contemptuous version of *μέγα φρονεῖς*, cf. Men. 302 K. οἱ φυσῶντες ἐφ’ ἑαυτοῖς *μέγα*.

699. οὐ φέρεις: refuse to bear. Cf. v. 62.

700. δείξω: i.e. to the world. No one but Habrotonon and himself, so far as he knows, is as yet aware of the truth concerning him. — *ὅμοια*: cf. ταῦτά, v. 683.

701. τότε: when she shall learn that he has fallen into *ὅμοια ἁμαρτήματα*. The revelation which Charisius has just had of his wife's nobility of character gives him good reason to be confident of her forgiveness.

702. ἐπιδειχθήσεται: shall be shown to the world. The vb. connotes indis-

putable proof. — *ἅμα*: introduces the less emphatic predicate, *not only*; καί, but also.

703. σκαῖός: ill-bred, unfeeling, often contrasted with σοφός, one who has been enlightened. Pamphila was innocent; Charisius had not only sinned with full knowledge but had since been brutal toward her. — *ἀγνώμων*: inconsiderate, unkind. The well-bred man should be *εὐγνώμων*, as Pamphila, a true woman, will show herself to be. Cf. Men. 646 K. *ἐν ἐστ’ ἀληθὲς φίλτρον, εὐγνώμων τρόπος. τοῦτω κατακρατεῖν ἀνδρὸς εἴωθεν γυνή*.

704. ὅμοιά γ’ εἶπεν πρὸς τὸν πατέρα: ironical, *like indeed were her words to her father*. — οἷς σὺ διενόου: *the thoughts you then harbored against her*. For *διανοεῖσθαι* — *φρονεῖν* cf. Plut. Vit. Cim. 5. 5 *ἄξια τοῦ Μαραθῶνος ἥδη διανοεῖσθαι καὶ πράσσειν*. — τότε: before your own sin had come to light. Charisius has not yet had an understanding with his father-in-law nor explained to him the reasons he had for so humiliating Pamphila. He and Smierines do not meet in any scene in the play, except possibly a lost final scene. Smierines is successfully kept from all knowledge of his daughter's child until v. 900.

705. τοῦ βίου: i.e. of Charisius. See above, p. 32. The trisyllabic tribrach

ἴπαντως ἄρ' οὐ δεῖν τὰτύχημ' αὐτὴν φυγεῖν
τὸ συμβέβηκός.' σὺν δέ τις ὑψηλὸς σφόδρα"—

[Lacuna of 26 verses to Q².]

Onesimus issues from his place of concealment.

ΟΝΗΣΙΜΟΣ

ἅπαντα δ' ἐκμαθεῖν ἑπειράθην ἐγὼ

Q², quat. z, p. 7, l. 28

735 ὥς εὖ ποῶν σε, νῆ τὸν Ἀπόλλω καὶ θεούς.

is found in the second foot only five times in Menander. See White, p. 141, and on S. 79.

706. πάντως ἄρα: *certainly, therefore*, cf. Arist. fr. 51 Rose πάντως ἄρα φιλοσοφῆτεον. A similar sentiment, also uttered by a wife whose father urges her to leave her husband (because of his poverty) in Eur. (?) fab. inc. 953. 24 ff. N. ἡ πῶς δίκαιόν ἐστιν ἡ καλῶς ἔχον, τῶν μὲν ἀγαθῶν με τὸ μέρος ὧν εἶχεν λαβεῖν, τοῦ συναπορηθῆναι δὲ μὴ λαβεῖν μέρος;—τὸ ἀτύχημα: to her father this could only mean the shame and humiliation put upon her by Charisius, by conduct which is the subject of scandalous gossip at the very beginning of the play (fr. 600). The relations of Charisius with Habrotonon are urged upon Pamphila by Smicrines as a sufficient motive for her leaving him (fr. 566, p. 104 above). From this misfortune, Pamphila declares, she will not of her own free will (αὐτὴν) make her escape by divorcing her husband. The spectators know that Pamphila is not quite ingenuous with her father, in that she still conceals from him what her real misfortune was. Cf. Ter. Hee. 388 adversa eius, referring to the same plight of Philumena.

707. ὑψηλός: *lofty*, like σεμνός, of one who gives offense by an ostentatious assumption of virtue. Cf. v. 528.

In this context perhaps belongs a verse quoted by Plutarch (Mor. 769b), who counsels wives to sacrifice to Eros, that their husbands may be loyal καὶ μὴ πρὸς ἑτέραν ἀπορρνεῖς ὁ ἀνὴρ ἀναγκάζηται τὰς ἐκ τῆς κωμωδίας λέγειν φωνάς (fr. adesp. 221 K.) "οἷαν ἀδικῶ γυναιχ' ὁ δνσδαίμων ἐγώ."

734 ff. Not long after v. 707 Charisius caught sight of Onesimus in his place of concealment and severely took him to task, as the cause of all his troubles. Onesimus had feared such an encounter with him (vv. 240, 686), and indeed found it no easy task to justify his interference. His attempts to excuse himself have made Charisius beside himself with anger.—ἅπαντα, κτέ.: cf. fr. 850, p. 118 below.

735. ὥς εὖ ποῶν: *thinking I was doing you a service*. His only excuse was his good intention, and that was not easy to establish from his acts.—νῆ . . . θεούς: the same oath v. 183. Or perhaps Ἀπόλλω τουτονί, with a gesture toward the statue by the door; see on P. 242. Apollo is invoked as a witness to the truth of the assertion.

ΧΑΡΙΣΙΟΣ

ῥτί δέ με περισπᾶς, ἱερόσυλ’;

Enter Habrotonon from the house of Charisius.

SC. 9. ONESIMUS, CHARISIUS, HABROTONON

ABROTONON

ἔμοι μάχου,

ῥβέλτιστε. τῆς γαμετῆς γυναικός ἐστὶ σου.

[440]

ῥαὐτῆς γάρ, οὐκ ἀλλότριον.

ΧΑΡΙΣΙΟΣ

εἰ γὰρ ὤφελεν.

ABROTONON

ῥνὴ τὴν φίλην Δήμητρα.

ΧΑΡΙΣΙΟΣ

τίνα λόγον λέγεις;

ABROTONON

740 ῥεὺ ἴσθ’ ῥ, ἀληθῆ.

ΧΑΡΙΣΙΟΣ

Παμφίλης τὸ παιδίον

ῥὄντως ἄρ’ ἦν;

ABROTONON

καὶ σὸν γ’ ὁμοίως.

736. περισπᾶς: *try to distract me, pull the wool over my eyes*, lit. *draw me off*, cf. Plut. Mor. 971c τοὺς διωκοῦντας ὑπάγουσιν (the mother partridges) ἄλλη καὶ περισπῶσιν εἰς ἑαυτάς, Luke 10. 40 ἡ δὲ Μάρθα περισπᾶτο περὶ πολλὴν διακονίαν. — **ἱερόσυλε:** a mere abusive epithet, its literal meaning no longer felt, — a development much like that of our “horse-thief,” — and first found in the New Comedy, cf. P. 246, S. 476, and Men. 151 and 229 K.

SC. 9. When last seen (v. 662) Habrotonon was entering the house of Charisius to talk over matters with Sophrona. While within she is supposed to have acquainted Pamphila with the true state of affairs and to have given her the child. And now, hearing the angry voice of Charisius, she intervenes in the quarrel, sweetly remarking “have it out with me, dear friend,” and speedily sets the mind of Charisius at peace.

ΧΑΡΙΣΙΟΣ

Παμφίλης;

"Ἀβρότονον. ἰκετεύω σε, μῆ μ' ἀναπτέρου.

[Lacuna of 26 verses to Q¹.]

At the end of the scene Charisius rushes into his own house. Habrotonon and Onesimus withdraw.

"ΧΟΡΟΥ"

ACT V

Enter Chaerestratus and Onesimus.

SC. 1. CHAERESTRATUS, ONESIMUS

ΟΝΗΣΙΜΟΣ

οὐ μὰ τὸν Ἀπόλλω. καὶ τὸ λοιπὸν πρόσεχέ μοι⁷, Q¹, quat. z,
 770 Χαιρέστραθ' ἥδε τὸ μετὰ ταῦτα "δεῖ σ'," ἔφη,⁷ p. 8, l. 28
 "ὅπως⁷ διαμένεις ὦν Χαρισίῳ⁷ τὸ πᾶν,⁷ [430]
 οἷόςπερ⁷ οἶσθα, πιστός." οὐ γάρ ἐστὶ τοι⁷

742. ἀναπτέρου: cf. Aristoph. Av. 433 κλύων γὰρ ὦν σύ μοι λέγεις λόγων ἀνεπτέρωμαι, and, for the thought, Ter. Heaut. 292 Syre mi, obsecro, ne me in laetitiam frustra coniciās. Without waiting for a detailed proof of Habrotonon's assertion, Charisius hastens to Pamphila. This is the first time in the course of the play that he has entered his own house.

ACT V, SC. 1. On the other side of fragment Q we find present one of the three persons who participated in the preceding scene, viz. Onesimus. It is therefore not certain that in the interval the scene was vacated, as at the close of an act. And yet it is probable that Onesimus withdrew, as well as Charisius and Habrotonon, and that the chorus of banqueters made its final appearance in the intermission. For Chaerestratus must be told of the happy dénouement, and it would have been

undramatic and tedious for Onesimus to enlighten him in the presence of the spectators after the truth has been disclosed to Charisius. We are probably justified in assuming, therefore, that after the intermission Chaerestratus and Onesimus, deeply engaged in conversation, approach through one of the parodoi. Chaerestratus has already been put in possession of the facts and is now listening to the plea of Onesimus on behalf of Habrotonon.

770. ἥδε: i.e. Habrotonon. — δεῖ σε, κτέ.: on the const. cf. Soph. Phil. 54 τὴν φιλοκλήτου σε δεῖ ψυχὴν ὅπως λόγουσιν ἐκκλέψεις, and Jebb's note. The tone is that of admonition.

772. οἷόςπερ οἶσθα: sc. εἶναι (from ὦν above), *what you know well how to be*. A similar brachylogy in Dem. 18. 125 ὅρα μὴ τούτων μὲν ἐχθρὸς ἦς, ἐμὸς δὲ (εἶναι) προσποιῇ. Perhaps ἦσθα should be read.

ἔταιρίδιον τοῦτ' οὐδὲ τὸ τυχόν^τ ὃ τι ποεῖ.^τ
σπουδῇ δὲ καὶ παιδάριον εὐρ' ὑμῖν.

ΧΑΙΡΕΣΤΡΑΤΟΣ

πῶς ἐλεύθερος. πάξ. μὴ βλέπ' εἰς τὴν γῆν ἔχων.^τ
καὶ πρῶτον αὐτὸν κατὰ μόν' ας Χαρίσιον.^τ
τὸν φίλτατον καὶ τὸν γλυκύτατον παῖδά μου^τ

[435]

[Lacuna of 2 pages = ca. 70 verses.]

SC. 2. CHAERESTRATUS, ONESIMUS, HABROTONON

ΧΑΙΡΕΣΤΡΑΤΟΣ

φιλῶ σ'. Ὀνήσιμ'. εἰ σὺ καὶ^τ περιέργος εἶ.

849 K.

* * * * *

773. ἔταιρίδιον: *a mere strumpet.* — τὸ τυχόν: *no ordinary thing, lit. that which happens of itself.* Cf. Epin. 4 K. *κἂν τὸ τυχόν ἢ πραγμάτων ἢ σφόδρ' εὐτελές,* and *ὁ τυχών Tom, Dick, and Harry.* — ὃ τι ποεῖ: *that she's doing for us, her services.* Perhaps ὃ γ' ἐπεί.

774. σπουδῇ: *by her zeal, almost = ἐξέπληδες v. 328, cf. Ter. Hee. 877 neque hic imprudens (i.e. consulto) feci.* — καὶ παιδάριον, κτέ.: *she found a child for you, too, i.e. in addition to her other services.* — γενοῦ, κτέ.: Chaerestratus seems to interrupt Onesimus here; the tone of the following suits better the master than the slave.

775. πάξ: an interjection of impatience, to indicate that the subject of conversation is at an end (*τέλος ἔχει* Hesych.), *enough, enough said,* found also in Herond. 7. 114 and in Diph. 96 K. *πάξ. — τί "πάξ,"* the first speaker interrupting the other. In Latin comedy it is used occasionally, either to interrupt the speaker, as here and Plaut. Mil. 808 pax, ibi; or by the speaker

himself, to indicate the end of his discourse, e.g. Ter. Heaut. 717 pax, nil amplius. — μὴ βλέπε, κτέ.: used of a person who is buried in thought or troubled, as [Plat.] Ale. II 138 α φαίνει γέ τοι ἐσκυθρωπακέναι τε καὶ εἰς γῆν βλέπειν, ὥς τι ξυννοούμενος, Plaut. Bacch. 668 numqui nummi exciderunt, ere, tibi, quod sic terram optuere? In the present instance the attitude indicates shame and confusion on the part of Onesimus.

776. He probably advises Onesimus frankly to confess his fault to Charisius and beg for forgiveness. The poet has clearly intimated (vv. 322, 331, 341) that Habrotonon was to receive her freedom. We cannot doubt that Chaerestratus at last yielded to the entreaties of Onesimus. It is probable that she now appears (cf. v. 845) and receives her reward. Fragments 849 and 850 probably belong to one of these two scenes.

Fr. 849. *περιέργος: a busybody, cf. v. 357 and see v. 28 d.*

ΟΝΗΣΙΜΟΣ

οὐδὲν γλυκύτερόν ἐστιν ἢ πάντ' εἰδέναι.

850 K.

* * * * *

Exeunt Habrotonon and Onesimus, the latter into the house of Charisius.

ΧΑΙΡΕΣΤΡΑΤΟΣ

848 σώφρονα· τοιαυτησὶ γὰρ οὐκ ἀπέσχετ' ἂν II⁴, quat. z, p. 11
ἐκεῖνος, εὖ τοῦτ' οἶδ'. ἐγὼ δ' ἀφέξομαι.

Exit Chaerestratus. Smicrines approaches from the city.

SC. 3. SMICRINES

ΣΜΙΚΡΙΝΗΣ (to himself)

850 ἂν μὴ κατάξω τὴν κεφαλὴν σου, Σωφρόνη,

FR. 850. πάντ' εἰδέναι: cf. v. 734.

848 f. After Onesimus and Habrotonon depart, Chaerestratus seems to remain, since these two verses are apparently spoken by him. Probably another scene intervened here. We may surmise that Syriseus reappears, according to his intention (v. 245), to pay his ἀποφορά to Chaerestratus, and that the former then receives an accounting for the ring from Onesimus or one of the other characters. Chaerestratus leaves the scene commenting upon the virtues of Habrotonon. — σωφρόνα: as the following fem. shows, the reference is to Habrotonon. *She must be a chaste woman, indeed, else Charisius (ἐκεῖνος) would not have kept his hands off her, so charming a woman (τοιαυτησί).* On the vb. and its common implication cf. Aristoph. Lys. 146 εἰ δ' ὥς μάλιστα ἀπεχόμην — οὐ σὸ δὴ λέγεις, Plat. Legg. 839E ἀφροδισίων ῥῶον ἂν ἀπέλοιτο, Phaedo 83B ἀπέχεται τῶν ἡδονῶν, and Plaut. Poen. 282 (Agorastocles of Adelpasium) amo . . . , tamen abstineo

manus, Ter. Hee. 139. Chaerestratus resolves that he too owes her respect (ἀφέξομαι).

850 ff. Smicrines returns again from the city, determined to carry out the threat which he had made on his departure thither (v. 565). Pamphila must divorce her husband and return to her father's house. Since persuasion does not avail with her, force must be employed.

From the time Smicrines comes into view until he reaches the door of his son-in-law's house he scolds Sophrona, using the second person. Does she accompany him, or is he simply giving vent to his rage against her, for aiding and abetting Pamphila in her opposition to him, by holding an imaginary conversation with her? The latter assumption is probably correct. When Sophrona last quit the scene (v. 662) she conducted Habrotonon into the house of Charisius, and it is hardly likely that in the meantime she has come out again on an errand that would take her to the city. The objections

κάκιστ' ἀπολοίμην. νουθετήσεις καὶ σύ με:
 "προπετώσ ἀπάγω τὴν θυγατέρ'." ἱερόσυλε γραυῖ: [450]
 ἀλλὰ περιμείνω καταφαγεῖν τὴν προῖκά μου
 τὸν χρηστὸν αὐτῆς ἄνδρα: καὶ λόγους λέγω
 855 περὶ τῶν ἑμαντοῦ: ταῦτα συμπίθεις με σύ:
 οὐκ ὀξυλαβῆσαι κρεῖττον: οἰμώξει μακρὰ
 ἂν ἔτι λαλῆς. τί: κρίνομαι πρὸς Σωφρόνην: [455]
 "μετάπεισον αὐτήν, ὅταν ἴδῃς." οὕτω τί μοι
 ἀγαθὸν γένοιτο. Σωφρόνη, γάρ, οἴκαδε

to his conduct which Smicrines puts into her mouth (vv. 852, 858) are, it is likely, mere echoes of her protests to him at the time of his last interview with Pamphila, at which she was present. This interpretation of vv. 850–863 explains why Smicrines is still in ignorance of the latest discoveries regarding the parentage of the child, and greatly simplifies the distribution of speakers in vv. 911 ff. A precisely analogous scene is found in P. 278 ff., where Polemon berates Doris in absentia.

850. κατάξω: *crack*, as of nuts, cf. Aristoph. 590 K. τὰς ἀμυγαλαῖς λαβὼν τασοῖ κατάξον τῇ κεφαλῇ σεαυτοῦ λίθω, Phryn. 68 K.

851. καὶ σύ: as well as Chaerestratus (Act IV, sc. 3) and Pamphila, possibly Onesimus also (in the first act).

852. προπετώσ, κτέ.: the supposed words of Sophrona, as in v. 858.

853. The MS. reading *περιμενῶ* gives in the first two feet the forbidden sequence of dactyl and anapaest. *περιμείνω* is deliberative subj. *καταφαγεῖν:* *waste in eating* and drinking, as already in Hom. Od. 3. 315 *μή τοι κατὰ πάντα φάγωσιν κτήματα*.—*προῖκα:* the four talents (cf. Pet. fr. v. 8, p. 95) on which he has had his eye from the be-

ginning. In case of a divorce the dowry would revert to him as *κύριος* of Pamphila (see above, p. 41) unless she had a living son of the union. Similarly Phidippus in Ter. Hee. 502 demands back the dowry in case Pamphilus will not live with his daughter.

854. χρηστόν: ironical, as in S. 196. — *λόγους λέγω:* cf. P. 630, Eur. Med. 321 *μή λόγους λέγει*.

855. ταῦτα: i.e. *περιμενῶ, κτέ.*

856. ὀξυλαβῆσαι: *lay hold quickly* of an occasion, a rare vb., found also in Xen. Hell. 7. 4. 27 *ὅσοι ὠξυλάβησαν ἐξῆλθον*. The *λαβή* which Charisius has given to Smicrines is of course his intrigue with Habrotomon, which would furnish a sufficient ground for a divorce.

857. κρίνομαι πρὸς: *discuss the before;* see on v. 277 for this meaning of *πρὸς*. For the vb. cf. Aristoph. N. 66 *τέως μὲν οὖν ἐκρινάσθαι*.

858. μετάπεισον: *make her (μετα-) her mind.* οὕτω, κτέ. v. 17.

859. Σωφρόνη: *be* clause, and this clause nomination of the threat (v. 850), expressed, in the wish. *As I'll punish you, for, S. 196, O. 1000.*

860 ἀπιών — τὸ τέλος εἶδες παριούσ'; ἐνταῦθά σε
τὴν νύκτα βαπτίζων ὅλην ἀποκτενῶ,
καὶ γὰρ σὲ ταῦτ' ἐμοὶ φρονεῖν ἀναγκάσω [460]
καὶ μὴ στασιάζειν. Approaches the door of Charisius' house.

ἡ θύρα παιητέα,
κεκλειμένη γὰρ ἐστι. παῖδες. παιδίον.
865 ἀνοιξάτω τις. παῖδες, οὐχ ὑμῖν λέγω;
Onesimus opens the door and comes out, but does not admit Smicrines.

SC. 4. SMICRINES, ONESIMUS

ΟΝΗΣΙΜΟΣ

τίς ἐσθ' ὁ κόπτων τὴν θύραν: ὦ. Σμικρίνης
ὁ χαλεπός, ἐπὶ τὴν προῖκα καὶ τὴν θυγατέρα [465]
ῥκων;

ΣΜΙΚΡΙΝΗΣ

ἔγωγε, τρισκατάρατε.

ΟΝΗΣΙΜΟΣ

καὶ μάλα

ὀρθῶς· λογιστικοῦ γὰρ ἀνδρὸς καὶ σφόδρα

860. ἀπιών: temporal. — τέλος: cf. Ter. Ad. 583 priusquam ad portam venias, apud ipsum lacum est pistrilla. — παριούσα: in passing. Smicrines noticed it himself and thought of its availability for the purpose he has in mind. εἶδες does not necessarily imply that Sophrona was actually with him at the time.

861. ἀποκτενῶ: see v. 688 and cf. ἀφαιρίζειν v. 240.

863. παιητέα: smite, instead of "knock" (κόπτειν). The word may have been chosen to prepare for the call "παῖδες," in accordance with the comic etymology 'παῖς' ἀπὸ τοῦ παῖεσθαι, cf. Aristoph. Vesp. 1297 παῖδα γάρ, κἄν ἢ γέγων, καλεῖν δίκαιον ὅστις ἂν πληγὰς λάβῃ (— παισσῆ).

864. κεκλειμένη: Onesimus had taken the precaution to lock the door, in expectation of this visit.

866. Σμικρίνης: sc. ἐστί:

867. Onesimus, who a short time ago fled from the very sight of Smicrines (v. 363), is now insolent to him, the result of his superior knowledge of the situation and of the promise of emancipation. χαλεπός: testy, cf. Aristoph. Vesp. 942 χαλεπὸς ὢν καὶ δύσκολος. — προῖκα, κτέ.: Smicrines has made his intentions clear to the spectators in vv. 565 ff., and Onesimus does not need to be told what he has now come for.

869. λογιστικοῦ: ironical; this time his "calculations" have gone wrong. On Smicrines' avarice see Pet. fr.,

870 φρονούντος ἡ σπουδή· τό θ' ἄρπασμ', Ἡράκλεις.
θαυμαστὸν οἶον.

ΣΜΙΚΡΙΝΗΣ

πρὸς θεῶν καὶ δαιμόνων —

ΟΝΗΣΙΜΟΣ

οἶει τοσαύτην τοὺς θεοὺς ἄγειν σχολὴν 174 K. [470]
ὥστε τὸ κακὸν καὶ τάγαθὸν καθ' ἡμέραν
νέμειν ἐκάστω, Σμικρίνη;

ΣΜΙΚΡΙΝΗΣ

λέγεις δὲ τί;

v. 14, p. 96 (λελόγισται). — σφύδρα: const. with φρονούντος. The copula ἐστὶ is understood.

870. τὸ ἄρπασμα: *your kidnapping*. Smicrines evidently expected to find Pamphila unprotected in the house, as she had been during the day; now he finds the door locked and guarded by Onesimus. ἄρπαγή is the regular word for the carrying away of a person by violence. Alexis wrote a comedy 'Ελένης ἄρπαγή, The Rape of Helen; cf. Antiph. 74, 3 K. (Ganymede), Men. 204 K. ἄρπασμα here seems to mean *kidnaping expedition*.

871. θαυμαστὸν οἶον: *admirable, indeed!* — πρὸς θεῶν: Smicrines begins a protest against such impudence (v. 889) on the part of the slave, but is not permitted to get beyond the mention of the gods, which gives Onesimus an opening for a sermon.

872 ff. A bit of Epicurean philosophy put into the slave's mouth by Menander, the friend and age-fellow (συνέφηβος) of Epicurus. There is no suggestion of atheism in the question (as in Aris-

toph. Eq. 32 ἐτεδὼν ἡγεῖ γὰρ θεοὺς:). In a letter to a friend (apud Diog. Laert. 123) Epicurus bluntly asserts his belief in the existence of the gods: θεοὶ μὲν γὰρ εἰσιν. ἐναργὴς δὲ ἐστὶν αὐτῶν ἡ γνῶσις· οἷους δ' αὐτοὺς οἱ πολλοὶ νομίζουσιν οὐκ εἰσιν. But their tranquillity is not disturbed by the petty affairs of men. If they interfered in them they could not be happy, and yet happiness is the supreme attribute of the deity. Cic. De nat. deor. 1. 19, 51 describes the life of the gods, according to Epicurus, as ea videlicet, quae optime beatius, . . . nihil enim agit (dens), nullis deorum operibus est implicatus, nulla opera molitur, summa sapientia fructum suum gaudet. Menander elsewhere lightly jests with this topic, as when (759 K.) he makes a man say, just after assisting a sacrifice, ξηθον οὐ προσεχονταί οἱ θεοῖς. The above passage, from οἶον to Σμικρίνη, is quoted by David the Armenian (c. 500 v. 10). It is the doctrine of this play, as embodying the doctrine of Epicurus.

ἕτερον δ' ἔσωσεν. οὗτός ἐσθ' ἡμῖν θεός, H⁴, quat. z, p. 12
 885 ὃ τ' αἷτιος καὶ τοῦ καλῶς καὶ τοῦ κακῶς
 πράττειν ἐκάστω. τοῦτον ἰλάσκου ποῶν
 υἡδὲν ἄτοπον μηδ' ἀμαθές, ἵνα πράττης καλῶς. [485]

ΣΜΙΚΡΙΝΗΣ

εἴθ' οὐμός, ἱερόσυλε, νῦν τρόπος ποεῖ
 ἀμαθές τι;

ΟΝΗΣΙΜΟΣ

συντρίβει σε.

ΣΜΙΚΡΙΝΗΣ

τῆς παρρησίας.

ΟΝΗΣΙΜΟΣ

890 ἄλλ' ἀπαγαγεῖν παρ' ἀνδρὸς αὐτοῦ θυγατέρα
 ἀγαθὸν σὺ κρίνεις, Σμικρίνη;

ΣΜΙΚΡΙΝΗΣ

λέγει δὲ τίς

τοῦτ' ἀγαθόν; ἀλλὰ νῦν ἀναγκαῖον.

— **ἄπαξ**: cf. Aristoph. Ach. 923 κέλπερ λάβοιτο τῶν νεῶν τὸ πῦρ ἄπαξ (Bodlin).

884. οὗτος θεός: cf. Men. 762 K. ὁ νοῦς γάρ ἐστιν ἡμῶν ἐν ἐκάστω θεός. Elsewhere (772 K.) character is one's νόμος, guide of life — essentially the same idea.

886. ποῶν: *by doing*.

887. ἵνα πράττης καλῶς: not a high motive for right conduct, but one not distinctively Greek, either in ethics or in religion.

888. The philosophy of the slave is too deep for Smicrines. Onesimus has intimated that it is not the τρόπος of Smicrines, but Smicrines himself, that is committing a stupidity.

889. συντρίβει: *it's confounding you, proving your undoing*. The difference

between συν- and ἐπι-τρίβειν is about that between "crush" and "mistake." — **τῆς παρρησίας**: *what insolence!* Cf. vv. 154, 179, 673.

890. ἀπαγαγεῖν: ἀπαγαγεῖν παρὰ τοῦ ἀνδρός ἀναγκάσαι τὸν ἄνδρα ἀπολείπειν. — **αὐτοῦ**: *one's own*. We might have had τὴν θυγατέρα or τὴν αὐτοῦ θυγατέρα, cf. P. 256 ἔχειν γυναῖκα πρὸς βίαι τοῦ κερῖον. The omission of the art. with both ἀνδρὸς and θυγατέρα, combined with the third persons τὰ (not understood of ἀπαγαγεῖν) and αὐτοῦ, makes the question a formulation of a principle. But θυγατέρα, where we should have expected γυναῖκα, serves to give the principle a specific application to the present case.

ΟΝΗΣΙΜΟΣ

θεᾶ ;

[490]

τὸ κακὸν ἀναγκαῖον λογιζέθ' οὕτωςί.

τοῦτόν τις ἄλλος, οὐχ ὁ τρόπος, ἀπολλύει.

895 καὶ νῦν μὲν ὀρμῶντ' ἐπὶ πονηρὸν πρᾶγμά σε
ταυτόματον ἀποσέσωκε, καὶ καταλαμβάνεις
διαλλαγὰς λύσεις τ' ἐκείνων τῶν κακῶν.

[495]

αὔθις δ' ὅπως μὴ λήψομαί σε, Σμικρίνη,

προπετῇ, λέγω σοι. νῦν δὲ τῶν ἐγκλημάτων

900 ἀφίεσο τούτων. τὸν δὲ θυγατριδοῦν λαβὼν

ἔνδον πρόσσειπε.

Stands aside from the door.

ΣΜΙΚΡΙΝΗΣ

θυγατριδοῦν, μαστιγία ;

ΟΝΗΣΙΜΟΣ

παχύδερμος ἦσθα καὶ σύ, νοῦν ἔχειν δοκῶν.

[500]

892. θεᾶ : *you see!* Onesimus triumphantly calls attention to an absurdity in the logic of Smicrines.

894. τις ἄλλος: ironical. He doubtless thinks of ὁ νοῦς. The trouble now is with his brains. — ἀπολλύει: see on v. 220.

895. νῦν μὲν: *though now*. The concessive μὲν prepares the way for αὔθις δέ in v. 898.

896. ταυτόματον: the Epicurean equivalent for ἡ τύχη. — καταλαμβάνεις: *you find*. The supplementary partic. γεγονεῖας must be supplied in the predicate.

897. ἐκείνων: as now past.

898. ὅπως μὴ: GMT. § 271. The tone is threatening. The insolence of Onesimus here reaches its height. But before Smicrines can resent it Onesimus renders his rage impotent by the announcement of the truth.

899. προπετῇ: cf. Sophrona's words quoted v. 852. The comic poets, in order

to create ludicrous situations, deliberately emphasized the impetuous dispositions of their characters. Cf. Polemmon in the Pericciromene (vv. 9, 898).

900. ἀφίεσο: *stand acquitted*, a legal term. Note τ and see Kühner-Blass § 291, Anm. 1. λαβὼν καταλαβὼν. Supply in the predicate ἔντα, with ἔνδον.

901. πρόσσειπε: *salute*, cf. Aristoph. Ach. 266 ἔκτω σ' ἔτει προσείπον.

902. παχύδερμος: not found elsewhere with this figurative implication of stupidity until Lucian, cf. Tim. 23 ἀπειρόκαλος καὶ παχύδερμος. ἦσθα: "imperf. of sudden appreciation of a real state of things," Gildersleeve Syn. § 220. Generally with ἀρα, cf. Aristoph. Eq. 1170 ὡς μέγαν ἀρ' εἶχες, ὦ πότνια, τὸν δάκτυλον. For the thought cf. Plaut. Mil. 235 *crus meus elephantus corio cire munitus, totus sicut, totusque habet plus sapiential quam lapis*. καὶ σύ: intimates that other

οὕτως ἐτήρεις παῖδ' ἐπίγαμον: τοιγαροῦν
τέρασιν ὅμοια πεντάμηνα παιδιά

905 ἐκτρέφομεν.

ΣΜΙΚΡΙΝΗΣ

οὐκ οἶδ' ὅ τι λέγεις.

ΟΝΗΣΙΜΟΣ

οἶδ', ὡς ἐγῶμαι. τότε γὰρ οὐμὸς δεσπότης
τοῖς Ταυροπολίοις —

[505]

ΣΜΙΚΡΙΝΗΣ (calling loudly)

Σωφρόνη.

ΟΝΗΣΙΜΟΣ

ταύτην λαβὼν
χορῶν ἀποσπασθεῖσαν — αἰσθάνει γε;

ΣΜΙΚΡΙΝΗΣ

ναί.

ΟΝΗΣΙΜΟΣ

νῦν δ' ἀναγνωρισμὸς αὐτοῖς γέγονε καὶ

910 ἅπαντ' ἀγαθά.

Enter Sophrona from the house of Charisius.

participants in this misunderstanding, beside Smicrines, had failed to use their wits; Charisius, for example,

904. **τέρασιν**: *prodigies*, because the child was fully formed, cf. *ἐκτρέφομεν* v. 905. Only in a jocose sense, therefore, was it a *πεντάμηνον*. *τέρατα* are defined by Plat. *Crat.* 394 D as *τὰ παρὰ φύσιν γιγνόμενα*. Note the tone of comic exaggeration in the plurals.

905. **ἐκτρέφομεν**: five-months infants could not usually be reared. The case was clearly *παρὰ φύσιν*. On the 1st pers. pl. cf. vv. 178, 393. **ἡ γραῦς γε**: observe that the demonstrative is not used. The manner of reference to Sophrona shows that she is not present.

906. **τότε**: *on that occasion*, refer-

ring to some occasion about which Sophrona knew, made explicit in the next line.

907. At Onesimus' suggestion that Sophrona could give confirmation of his insinuation, Smicrines shouts loudly for her to come out.

908. Cf. v. 269. Instead of completing the sentence Onesimus trusts to the general familiarity of the father of a marriageable daughter, as well as of the theater-going public, with the dangers that notoriously beset young girls at the all-night festivals. Cf. *Ael. De animal.* 7. 19 *τὰ μικρὰ μενάρκια τὰ τοῦ Μενάνδρου ἐν ταῖς πανηγύσιν ἀλόλαστα* (Boellin-Mazon).

910. **ἅπαντα**: *sc. ἐστί.*

SC. 5. SMICRINES, ONESIMUS, SOPHRONA

ΣΜΙΚΡΙΝΗΣ

τί φησιν, ιερόσυλε γραῦ;

ΣΩΦΡΟΝΗ

“ἡ φύσις ἐβούλεθ’, ἥ νόμων οὐδὲν μέλει·
γυνὴ δ’ ἐπ’ αὐτῷ τῷδ’ ἔφυ.”

[510]

ΣΜΙΚΡΙΝΗΣ

τί μῶρος εἶ;

ΣΩΦΡΟΝΗ

τραγικὴν ἐρῶ σοι ῥῆσιν ἐξ Αὐγῆς ὄλην,
ἂν μὴ ποτ’ αἴσθῃ, Σμικρίνη.

ΣΜΙΚΡΙΝΗΣ

σύ μοι χολήν

911. Sophrona hears enough of Onesimus' speech as she comes out of the house to enable her to appreciate the situation. Instead of making a direct answer to the question she quotes an apposite passage from the *Auge* of Euripides. *Auge*, daughter of *Aleus* king of *Tegea*, and priestess of *Athena*, when taking part in a festival of the goddess was violated by *Heracles*, who left a ring with her. A son, *Telephus*, was born to *Auge*, whereat *Aleus* caused the child to be exposed and commanded that his daughter should be put to death ignominiously. But *Heracles* arrived opportunely, and, convinced by the ring of his responsibility for the child, rescued *Auge*. Verse 911 (Eur. fr. 920 N.) is from the speech of *Heracles* before *Aleus* in justification of his conduct. It was often

quoted in antiquity, but without the name of the play. The scholiast to Gregory Naz. cites it as from the New Comedy; he had seen it in this play (Wilamowitz). Fr. 265 N. is plausibly assigned by M. Croiset to the same speech: *νῦν δ' οἶνος ἐξέστησέ μ'· ὁμολογῶ δέ σε ἀδικεῖν, τὸ δ' ἀδίκημ' ἐγένετ' οὐχ ἐκούσιον.*

912. *ἐπ' αὐτῷ τῷδε*: i.e. *ἐπὶ τῷ τεκεῖν* in the speech of *Heracles*, but in this comic application of the aphorism perhaps *ἐπὶ τῇ συννοσίᾳ*.

913. *ῥῆσιν*: the regular term for one of the long declamatory passages so characteristic of tragedy, cf. *Aristoph. Vesp.* 580 *οὐκ ἀποφεύγει πρὶν ἂν ἡμῖν ἐκ τῆς Νόβης εἴπῃ ῥῆσιν τὴν καλλίστην ἀπολέξας*.—*ἐξ Αὐγῆς*: the reference was probably necessary, familiar as many of the audience would be with the more popular plays of Euripides.

915 κινεῖς παθαινομένη· σὺ γὰρ σφόδρ' οἶσθ' ὅτι
 ἔρας λέγει νῦν.

ΣΩΦΡΟΝΗ

οἶδ' ἔγωγ', εὖ ἴσθ', ὅτι
 τέρατ' ἀμφοτέρα συνῆκε.

[515]

ΣΜΙΚΡΙΝΗΣ

πάνδεινον λέγεις.

ΣΩΦΡΟΝΗ

οὐ γέγονεν εὐτύχημα μείζον οὐδὲ ἔν.

ΣΜΙΚΡΙΝΗΣ

εἰ τοῦτ' ἀληθές ἐσθ' ὃ λέγεις, τὸ παιδίον

[A few verses are lacking.]

915. παθαινομένη: *with your tragic bombast*. The vb., found elsewhere only in late writers, chiefly in literary criticism, means the striving after pathetic effects in delivery. — The anapaest in the third foot, contained in a word that begins in the preceding foot, is found in the Cairo MS. only here and in S. 143, and in the fragments four times. It is not objectionable in the fourth foot, see on v. 114. White, p. 151.

916. τέρας λέγει νῦν: *what he says now is monstrous, preposterous*, i.e. τέρας ἂν εἴη εἰ γίγνοιτο (cf. Plat. Theaet. 164 B). The phrase, expressing incredulity, is used several times by Plato and passed into Latin, cf. Cic. ad Att. 4. 7. 1 mera monstra narrabat.

917. τέρατ' ἀμφοτέρα: *both prodigies*, the nothos of Pamphila and that of Charisius, *have been correctly interpreted by him*. The text is uncertain,

— συνῆκε: *comprehended*, often of a thing difficult to understand, e.g. Soph. Trach. 1121 οὐδὲν ξυνίημ' ὦν σὺ ποικίλλεις πάλοι. — πάνδεινον: *outrageous*.

919. Smicrines probably challenges Onesimus to a proof of his assertions. This could most readily be given, without the necessity of repeating anything which the spectators already know, by the appearance of Charisius and Pamphila together on the scene after their reconciliation, and their acknowledgment of the child in the presence of Smicrines.

FR. 185. ἐχίνος: a word quoted as occurring in this play as the name of a kind of χύτρα. It may have been used in the exposition in the account of the exposure of the child. Cf. χυτρίζειν and ἐγχυτρίζειν *to put* a child, i.e. put it in a pot to be exposed.

ΠΕΡΙΚΕΙΡΟΜΕΝΗ

THE PERICEIROMENE

Within the past decade a kind fortune has on three separate occasions brought to light out of Egypt considerable portions of Menander's *Periceiomene*, or *Girl with Shorn Locks*, — a bright play, of distinctly original charm, which is referred to a number of times by ancient writers, though it is only three times quoted from by title. The series of discoveries began at Oxyrhynchus: in the second volume of the *Oxyrhynchus Papyri* (1899) Messrs. Grenfell and Hunt published from a papyrus roll a fairly well-preserved column containing 51 lines from near the end of the play and a few line-ends from the preceding column. Among the remains of the papyrus codex of Menander which M. Lefebvre found at Aphroditopolis and published in 1907 were two sheets of four pages each and a torn leaf containing a little more than half of two consecutive pages, a total of 320 lines, which have been assigned with certainty to this comedy. Unfortunately, about one-fourth of the text of the Aphroditopolis (Cairo) manuscript is seriously mutilated or difficult to decipher. Finally, in 1908 two leaves of a parchment codex of Menander which had been acquired at Antinopolis were published by Professor A. Körte for the Leipzig Academy. They contain respectively 61 and 60 lines of the *Periceiomene*, but 48 lines of the first leaf overlap the text of the Cairo manuscript. In spite of the mutilation of the extremities of many of the lines on this parchment, the text is in a fairly satisfactory condition except at the end of the second leaf. We thus possess at the present time, of a play whose original compass was not much more than 1000 verses, 444 verses and a few insignificant verse-ends.¹ Furthermore,

¹ The information supplied by the ancients has been of great value in helping to identify the several finds. The Bembine scholiast to Terence remarks on *Eun.* 60 (in amore haec omnia sunt vitia: iniuriae, suspiciones, etc.): videtur Detonsam (*Periceiomenen*) Menandri tangere, in

the relative position of each of these six sections of text has been determined, and the extent of the gaps between the first five can be estimated within a few lines. In consequence we possess a body of text that, for the most part, can be read with pleasure; we know all, or at any rate most, of the leading characters, their chief individual traits, and the motives which actuate them; and the plot in its general outlines lies before us. This is not to say that there are not many problems of both text and plot which our present resources do not permit us to solve. A number of ways of creating the complication and of solving it are always open to a poet after he has chosen his theme and has fixed upon his characters, and the gaps in our text are so extensive that often we can only guess which of the possible solutions our poet adopted. But we are doubtless justified in believing that, on the whole, the portions we possess are of greater significance for the understanding of the plot than those which are lost.

The play derives its title from the act of a lover, Polemon, who, in a moment of insane but apparently justifiable jealousy, cut off the hair of his dearly-beloved mistress, Glycera. This barbarous deed, which brought the deepest humiliation¹ upon a beautiful and

qua fabula miles, suspicione percussus adulterii, gladio amatae amputat crines. Agathias in an epigram Anth. Pal. 5. 218 refers to τὸν σοβαρὸν Πολέμωνα, τὸν ἐν θυμῷ ἔχει Μεγάνδρου κείραντα Γλυκέρως (Scaliger's conj. for γλυκερούς) τῆς ἀλόχου πλοκάμους. Lucian Dial. meretr. 8.1 alludes to the cutting of a mistress' hair as the act of a jealous lover. We now know that throughout Dial. meretr. 9 he has in mind the situation that confronts Polemon on his return from the wars, and that he draws on the play for significant details. Philostratus also alludes to the subject of the play in two letters, Ep. 16 and 61 (both quoted below). Each of the six pieces of MS. is vouched for by conclusive evidence, either internal or external: E by an allusion (v. 53) to the hair-cutting and by proper names and subject matter; J by the recurrence (v. 243) of a quotation accompanied by the title; Lp.¹ by overlapping J; K by proper names and content; Lp.² by content, by the fact that it obviously continues K, and by its belonging to the same book as Lp.¹; and the Oxyr. fr. by proper names and subject matter. Only one of the three quotations with title recurs in these MSS., but the text contains eight quotations without title.

¹ The poet seems not to have attached any special significance to the act, as some scholars have thought; it was merely a wanton outrage upon a woman's beauty, an ἀτίμια (v. 48). Philostratus gives a reasonable interpretation when he writes (Ep. 61), thinking of Glycera: τίς σε, ὦ καλή, περιέκειρεν; ὡς ἀνόητος καὶ

unoffending girl, was not committed before the eyes of the spectators; but it was reported in detail just after it was perpetrated, and is kept constantly before the spectators' minds, not only by the presence upon the scene of Glycera with her shortened locks, but also by allusions in the text (vv. 53, 248). Polemon's violence drives Glycera out of his home. A critical situation is thus created which gives rise to the subsequent course of plot and sub-plot. The sympathy of the spectators is drawn to Glycera at the outset, and their interest in her fortunes aroused. The incident which gives the play its title is therefore of central dramatic importance in a play whose theme is jealousy. Had Menander desired to use a descriptive subtitle he might properly have called his comedy *Περικειρομένη ἢ ὁ ζηλότυπος*.

To put the spectators in possession of the facts necessary to the understanding of the plot—to acquaint them with the characters, the situation in which they at present find themselves, and their antecedent history in so far as it is necessary that this history should be known at the beginning—Menander has employed for the *Periceiomene* the same method which he adopts in the *Hero*: a prelude followed by a prologue. In a play constructed on this plan the characters are first seen in action. A few preliminary scenes reveal the principal actors in the drama, their relations to each

βάρβαρος ὁ μὴ φεισάμενος τῶν Ἀφροδίτης δώρων. οὐδὲ γὰρ γῆ κομῶσα ἡδὺν οὕτω θέαμα ὡς γυνὴ κατάκομος. So far as we know, the hair was never cut as a punishment for adultery in the case of either man or woman. In Aristoph. *Ach.* 849 the allusion in *Κρατῖνος εὖ κεκαρμένος μοιχόν* is to the foppish hair-cut of an old man who would fain be regarded as a youthful gallant. The tyrant Polycrates is said by the historian Alexis (*Athen.* 540 E) to have clipped the hair of a favorite youth in a fit of jealousy caused by his rival, the poet Anacreon. The hair of slaves and of captives in war was sometimes shorn. The women in Aristoph. *Thesm.* 836 ff. propose that the mothers of undesirable citizens be required to sit, their hair cut "σκάφιον-style," behind the mothers of brave men. The scholiast describes the σκάφιον cut as the tonsure of slaves. As for captives, Philostratus l.c. goes on to say: *δντως πάντα τὰ ἐκ πολέμιων πέπονθας· ἐγὼ δ' οὐκ ἂν οὐδ' αἰχμαλῶτον (sc. οὔσαν) περιέκειρα. τιμῶν τὸ κάλλος*. In *Ep.* 16 Philostratus carelessly speaks of Glycera as a captive girl, forgetting the details of the comedy and thinking only of the girl's short hair; or perhaps we should read: *οὐδ' ὁ τοῦ Μενάνδρου Πολέμων καλὸν μεράκιον περιέκειρεν, ἀλλ' ὥσπερ αἰχμαλῶτον μὲν ἐρωμένης κατετόλμησεν ὀργισθεῖς, ἣν οὐδ' ἀποκείρας ἠνέσχετο, κτέ.*

other, and the present situation, which is almost invariably of a critical nature. The exposition is then completed by a narrative monologue. In a comedy in which the dénouement is to be accomplished by means of an *ἀναγνώρισις*, — a scheme for which Menander, herein a true disciple of Euripides, showed a marked predilection (Vit. Aristoph. 10), — the monologue, in which the antecedents of the principal characters are given, was traditionally desirable, whether it preceded or followed the dialogue. It is thoroughly in accordance with the Euripidean tradition, moreover, that the expository monologue should be assigned to a person who is outside the main action. In the present instance Menander has assigned this function to *Aгноia*, a personification of Ignorance, or, more accurately, Misapprehension, a figure whom he endows with the divine power of directing the affairs of men. Lucian introduces his essay *On Calumny* with a description of *ἄγνοια* which in all probability owes some traits to the speech of the goddess in the *Periceiomene* (cf. Koek adesp. 1473), just as he elsewhere (*Pseudol.* 4) invokes from another of Menander's prologues the analogous figure of *Elenchus*, the spirit which brings the truth to light. "A dread thing is misapprehension," he says in effect, "the cause of many woes to men. She pours down as it were a mist upon men's actions, dimming the truth and beclouding the life of each individual. We stumble like men who walk in the dark. We see not that which is before our feet, but fear that which is far from us. Through misapprehension calumnies arise, and through calumnies homes have been ruined, cities utterly destroyed, fathers enraged against their children, brothers against brothers, children against parents, lovers against their beloved." In Menander's play *Misapprehension* appears as a benevolent spirit, working against herself in the interest of those who through her are deprived of that which is dearest to them. Through her a calumny arises against an innocent girl. She arouses in Polemon, who believes the calumny, a jealous rage which leads him to commit an act which is inconsistent with his true nature (v. 44), to the end that the truth, obscured by herself, may come to light.

The history of the characters prior to the action of the play is as follows: About eighteen years before, the wife of Patæcus, a

wealthy ship-owner, gave birth to twin children, a boy and a girl, and died. Pataecus had just heard of the loss of his ship, representing all his property. Unwilling to face poverty burdened by these children, he gave them to a slave to expose. With them were placed the usual *γυρόσματα*—some objects hung about the neck, a piece of embroidered cloth, a small casket containing an embroidered girdle, and the clothing on their backs (vv. 693 ff.). The children were found by a poor old woman of Corinth. Unable to rear both children, she kept the girl and gave the boy to Myrrhina, a rich Corinthian matron, who desired a son (vv. 1 ff.). After the death of his first wife it seems that Pataecus had married Myrrhina, and, believing that the boy was her child, had formally adopted him (v. 703). The boy, Moschion, brought up in luxury and thoroughly spoiled by Myrrhina, grew to be a conceited and somewhat dissolute young man. His sister, Glycera, was reared as a respectable girl, but her foster-mother, reduced to abject poverty by the war, could not provide a proper marriage for her and was therefore obliged to give her in a freer union to a Corinthian soldier, Polemon, who was enamored of her. Now the secret of Glycera's birth lay heavy upon the conscience of her supposed mother as she approached her end. The girl was not safely established in life, she reflected, living outside the bonds of legal wedlock. Glycera might at some time need the protection of her brother; there was even danger that an attachment might spring up between brother and sister if each were unaware of the relationship. So the old woman, before her death, told Glycera the truth and gave her the evidences of her origin (vv. 11-24). These tokens Glycera guarded carefully in a chest (vv. 621, 633). She revealed her secret to no one.

Not long before the action of the play begins, Polemon had established Glycera in a house next door to that of Myrrhina (vv. 26 ff.). Although she knows that Moschion is her brother, she yet has kept the fact to herself, fearing that if known it might seriously affect his fortunes (vv. 28 ff.). Moschion, however, regarded his pretty neighbor as a suitable object of his attentions. During an absence of Polemon (vv. 240, 377, 62), probably on a campaign,¹ Moschion had got into the habit of hanging about her door. Finally, the

¹ Cf. Luc. Dial. meretr. 9, 1 ὁ Ἡσυχίου ἀπὸ τῆς στρατίας ἀναστρέφεσθαι πλοῦτον.

evening before the play opens, seeing her through the open door, he had rushed upon her and embraced her. And Glycera did not repulse him. At that moment Polemon, just home from abroad, arrived in time to witness the encounter. He drew the obvious inference from Glycera's complaisance, but, instead of having the matter out with her then, he hurried away, intending to question her on the morrow (vv. 33 ff., 868). Moschion, we may assume, beat a speedy retreat from the scene of danger.

The action begins the next morning after this incident. We cannot tell how the poet managed the initial scenes, but we know that in them appeared Polemon (vv. 9, 244 f.), Glycera (v. 7), and Sosias, the man-servant of Polemon (he is not introduced when he appears in v. 52); and probably Doris, Glycera's maid. We can imagine that Polemon, accompanied by Sosias, first tells of his suspicions of Glycera, which he cannot bring himself to believe, so convinced has he been of her affection for him. Sending Sosias away, probably to look for Moschion, he enters the house. Instead of explaining her conduct Glycera requires that he shall believe her assurances of innocence. Exasperated by her reticence regarding her relations with Moschion, Polemon cuts off her hair and bursts out of the house followed by the weeping and frightened woman. Polemon already regrets his violence and would be glad to make his peace with her; but she will hear no more of his promises (fr. 569). In despair Polemon joins some boon companions in the country and tries to drown his grief in wine (vv. 56, 244). Glycera summons her maid Doris. She must leave Polemon's house without delay. Recalling probably the kindness which her neighbors, Pataecus (v. 385) and Myrrhina, had shown her during Polemon's absence, and ascertaining first that Moschion is not at home (v. 204), she seeks and gains from Myrrhina permission to live with her until other arrangements can be made. At any rate we find her already established in Myrrhina's house at the conclusion of the speech of Misapprehension.

In this characteristic way Menander has first shown us the principal persons of his play under the sway of violent emotions. When they emerge from the struggle a breach has been created between them. Polemon's sincere love for Glycera makes it impossible

for him to acquiesce in the separation; he must win her back in some way. But the passion of jealousy has been aroused in him. He cannot overlook what he has seen with his own eyes, and yet Glycera will not explain her conduct nor come back to him until he is willing to make amends. In ordinary circumstances this lovers' quarrel would have taken the usual course of confession and forgiveness, after Polemon's rage had cooled, for he is already sorry for what he has done.¹ But the poet contrives so to fan the flame of jealousy that Polemon is finally ready to resort to violence (v. 379) in order to regain Glycera and punish Moschion. At this point a third party will intervene. Through his intervention the secret of Glycera's birth will be discovered. She will find her father, Moschion his sister and father. Glycera's innocence will be established and an independent position in life secured for her. The reconciliation and marriage with Polemon will follow. In this way the purpose announced by Misapprehension (vv. 43 ff.) will be fulfilled.

The speech of the Goddess belongs properly to the exposition. The brief second act (ca. 94 vv.), which intervenes between her departure and the appearance of the chorus, develops the two motives that are to be at play until the dénouement. — the attempt of Polemon to regain Glycera, and Moschion's ridiculous wooing. The former constitutes the main plot, the latter the secondary plot. Polemon does not know that Glycera has left his house. He sends Sosias to see what she is doing. Sosias, a blundering servant and half drunk besides, goes back with the report that he has seen Doris come from the house of Myrrhina (v. 64). Fearing that Glycera will try to escape from him, Polemon later (v. 234) sends Sosias back, with a couple of soldiers, to keep a watch upon her. A moment afterward (v. 246), unable to wait for information through Sosias, he himself comes rushing upon the scene, almost certain that Glycera has already gone. He goes into his house to search for her. Meanwhile Davus, the confidential slave of Moschion, has learned from Doris (vv. 142 ff.) that Glycera is in Myrrhina's house. Assuming that Myrrhina has acted in her son's interest in receiving his sweetheart, Davus hurries off to bring Moschion home.

¹ V. 54 κλάει κατακλινείς, and Philost. Ep. 16 κλάει καταπεσών καὶ μεταγινώσκει.

The long trochaic scene between Moschion and Davus at the beginning of the third act (vv. 147 ff.) is a ludicrous exposure of Moschion's complacent belief in his personal attractiveness to women, — a fixed idea with him. He is easily made to believe that his mother has arranged the matter with the sole purpose of placing Glycera at his disposal. But his complacence receives a severe shock when Myrrhina sends Davus about his business on receiving the message that Moschion is present; she bluntly states that Glycera would not have come at all had she known that Moschion was about the premises (vv. 203 f.). Davus soon persuades Moschion, however, that he has merely to deal with an exhibition of coyness on the part of Glycera, and that if he will wait a few days she will send for him. So Moschion goes to his room and waits. While he is waiting in one house and Polemon is searching the other house for Glycera, Davus and Sosias, their representatives, indulge in a battle of billingsgate (vv. 253 ff.).

The main action of the plot, interrupted by the Moschion-Davus and Davus-Sosias scenes, is resumed when Polemon comes out of his house with the knowledge that Glycera has left him (v. 278). He is sure, though no one has told him, that she has gone over to Myrrhina's house to be with her Moschion. He determines, apparently, to storm the house (v. 356), recover Glycera by force (v. 379), and deal out vengeance upon Moschion. Before he can carry out this plan, however, Pataecus and Habrotonon join Polemon and Sosias upon the scene (vv. 344 ff.). It is difficult to make out the rôle of Habrotonon from the scanty remains. She is of course an hetaera, and seems to have some connection with Sosias or at least some influence over him. Pataecus, the adoptive father of Moschion, is a friend of both Glycera and Polemon, and is therefore deeply concerned in all that has taken place. He had probably already participated in one of the scenes of the second act (after v. 70), and knows that his wife and Glycera give as the reason for the latter's removal to his house the fear of Polemon's violence (v. 369). His mission at the present time is to effect a reconciliation. He succeeds in persuading Polemon to dismiss Sosias and his "army," and soon convinces him that his only hope of winning Glycera back is by persuasion. He assures Polemon that he has not the

authority of a husband over her, and that he cannot inflict summary punishment upon her lover as an adulterer. In the end Pataecus agrees to act as Polemon's ambassador to Glycera.

At this point, at the beginning of the fourth act, the dénouement by the device of a recognition begins. It is managed in duplicate throughout, but without repetition. While Pataecus is discovering that Glycera is his daughter, Moschion by eavesdropping is discovering that she is his sister. During Moschion's long wait in his chamber for a summons to his sweetheart, he apparently overhears a conversation between Myrrhina and Glycera (after v. 427). It is probable that Glycera is obliged to take Myrrhina into her confidence, to the extent, at least, of disclosing to her that Moschion is her brother. Moschion overhears enough of the conversation to disillusion him regarding Glycera's supposed predilection for him and to arouse his curiosity about her parentage (vv. 665, 670); but just how much he learns we do not know. At the same time Pataecus, in examining Glycera's wardrobe in Polemon's house (vv. 396 ff.), has seen something that arouses his curiosity as to her origin. Proceeding to discharge his mission as ambassador for Polemon, he summons Glycera from the house. She defends herself against the unjust suspicions of her motive in accepting Myrrhina's hospitality, complains bitterly of the conduct of Polemon, and repeatedly rejects Pataecus' proposals that she should go back to him (vv. 599, 625, 630). She seems also to assert (on v. 603) that she is of free-born parentage, and to challenge Pataecus to examine the contents of the chest in which she keeps the evidences of her origin (vv. 620 ff., 632). The chest is brought out. Then follows a long recognition scene in the manner of Euripides. Pataecus at first identifies the objects in the chest as the property of his former wife. The circumstances of the exposure of Glycera and her brother, as related by her, correspond with those in which his own twin children were exposed. Finally the recognition is completed by Glycera demanding of Pataecus that he name the objects contained in a casket which is in the chest.¹ Now during the whole of this dialogue,

¹ Von Arnim's interpretation of the recognition scene (in *Zeitschr. f. osterr. Gymn.* LX [1909], p. 8) coincides in the main with that given above; see also the articles of Robert (*Hermes* LXIV [1909], pp. 260 ff.), Schmidt (*ibid.*, pp. 403 ff.), and Sudhaus (*Rh. Mus.* LXIV [1909], pp. 412 ff.).

and possibly during the two preceding scenes, Moschion is present, not as a participant but again as an eavesdropper. Glycera has refused to answer Pataecus' questions about her brother, saying that she had given her oath to Myrrhina not to reveal that part of the secret. At the end of the interview Pataecus has found his daughter, but has no suspicion that Moschion is his true son. But Moschion from his hiding-place has heard the proofs that the girl to whom he has been fatuously making love is his own sister; he knows that Pataecus is his father and that Myrrhina is not in reality his mother. He has also heard Pataecus' expressions of disapproval of his conduct (vv. 703 f.), and takes pains thereafter to keep out of his father's way.

Before the beginning of the final act, which probably opened with a monologue by Polemon followed by the dialogue between him and Doris of which the last part is preserved, we must assume a number of scenes in which the misapprehension under which the several characters have labored is cleared up. An interview between Moschion and Glycera certainly followed the recognition scene. After Glycera went into the house Moschion probably had an opportunity to vent his wrath upon Davus. A scene between Moschion and Myrrhina would probably follow. And finally Pataecus, who of course does not find Moschion in the house (v. 704), must first be informed that the adoptive son, with whom he is justly indignant, is in reality his own son and not Myrrhina's; he must then come to an understanding with Myrrhina for having led him to believe that Moschion was her son by a former marriage. Both objects would most easily be accomplished by an interview between husband and wife. Myrrhina would acknowledge her deception and beg forgiveness; and, since she came to Pataecus richly dowered (v. 3), she would have little difficulty in placating him. At the end of the fourth act there would remain to be arranged only the provision for the happiness of Glycera and the settlement of Moschion's fate.

The conclusion is swiftly accomplished. Doris tells Polemon of Glycera's good fortune. He now understands her conduct of the evening before (v. 866). Better still, Doris assures him that Glycera is ready to forgive him. Pataecus and Glycera soon appear. The lovers are reconciled and Glycera formally given to Polemon to be

his lawful wife. Pataecus lets Polemon off with a word of good-natured admonition. As for Moschion, Pataecus announces his intention of marrying him to the daughter of Philinus. At this announcement Moschion, who has again been eavesdropping, gives from his hiding-place an exclamation of consternation. We suspect that the choice of bride is no more agreeable to him than is that of the daughter of Philocrates for Clinia in the *Heauton* (vv. 1060 ff.). This young man's protest as transferred from the original of Menander may give us an idea of Moschion's feelings regarding the proposed bride: *rufamne illam virginem, caesiam, sparso ore, adunco naso? non possum, pater*. It may be that Moschion, like Clinia, ventured to express a preference for another girl and gained his father's consent to his marriage with her. However this may be, the play ends with a double marriage in prospect for the evening.

In the foregoing account of the plot one relationship is assumed that cannot be proved from our fragmentary text, viz. that Pataecus is the present husband of Myrrhina and the step-father, as he supposes, of Moschion. The case would be clear if the obscure letters in v. 703 were found to be correctly read by the present editor as *πίος θετός*; the letters *ροσθετ* seem fairly clear. But even without this support the hypothesis seems reasonable in itself and is opposed by nothing in the extant lines. When Myrrhina took the boy to rear, she did not adopt him. Moschion himself and everybody else understood that he was her son by birth. Evidently, then, her husband was deceived by her and Moschion was a supposititious child. There is nothing in our text to show whether or not Myrrhina is at the present time a widow. The house is constantly referred to as hers, but the natural explanation is that she, a rich woman, owns her home. Widows are unknown on the Greek comic stage. It is safer, therefore, to assume that Myrrhina's husband is still living. He is either the husband of eighteen years ago or a successor. If he is living he almost certainly has a part in the action of the play, and if he has such a part, he must be either Philinus or Pataecus, — unless, indeed, another middle-aged man appeared in the lost portions of the play, to whom there is no allusion in the preserved portions; and this is extremely unlikely. Now Philinus is

mentioned but once, and that at the very end of the play. There is elsewhere no allusion that can be referred to him with any cogency or even with a high degree of probability.¹ The casual way in which he is mentioned by Pataecus (v. 907) as the father of the girl whom he has selected to be Moschion's wife is best explained by the analogy of Menander's *Heauton*, which offers a perfect parallel. On the spur of the moment, out of patience with his son and determined to put a stop to his folly, Pataecus, like Chremes in the *Heauton*, calls to mind an eligible girl. Almost any girl would do, the uglier the better. Philinus need no more have a part in the action of the *Periceirumene* than Phanoerates has in the *Heauton*. Indeed, a plausible rôle cannot be created for him on the basis either of the dramatic necessity for such a character or of allusions that may naturally be interpreted as referring to him. The important rôle which Pataecus plays, on the other hand, becomes much more intelligible if he is the second husband of Myrrhina. His interest in the affairs of Glycera, Polemon, and Moschion would require no explanation or motivation. And he would in a double sense be a victim of Misapprehension, in that, ignorant of his wife's deception, he has for years regarded his own son as a stepson. And the fact that Moschion's fortune is not in the least changed by the discovery of his parents makes the triumph of the intervening goddess more complete; for, as Glycera most earnestly desired, *Μοσχίων ἀνήσεται ὃν δέδωκεν ἡ Τύχη*.

So far as we can judge from the remains of this play, most of the characters in it are rather types than individuals. Glycera, the

¹ Van Leeuwen raised the question (on v. 313 in his edition) whether *τῷ πατρὶ* v. 591 may not be Philinus, and he is now inclined (*Mn.* XXXVII, p. 120) to assign vv. 141 ff. (his 71 ff.) to Philinus on account of *τῇν μείρακα*, which Doris could not use of her mistress. But the assignment of these verses (with Leo) to Davus, reading *πρὸς ἡμᾶς* or *πρὸς ἡμᾶς*, relieves this difficulty. Robert (*Hermes* XLIV, pp. 390 ff.) makes Philinus the husband of Myrrhina and the supposed father of Moschion, mainly on the strength of *τῷ πατρὶ* and of *τούτους* in v. 589. *οὗτοι* would be, he thinks, Philinus and his illegitimate daughter whom Pataecus has selected for Moschion's future wife. But Glycera, in defending herself before the spectators, as before a jury, could quite properly refer to Pataecus and Myrrhina as *οἱ τοι*, and Pataecus, though present, is quite naturally referred to as "his father" in the interpretation of the passage given in this edition.

heroine of the play, does not differ materially from the ordinary young girl of comedy. Pataecus is the prosperous, good-natured citizen, somewhat unctuous in manner. Davus is the tricky and lying slave, Doris the typical maid. The characters of Polemon and Moschion, however, stand out strongly as individuals, especially by contrast with the persons about them. We feel that the poet elaborated their parts with especial predilection. Polemon is not drawn as a braggart soldier, as the character in Lucian's dialogue (*Meretr.* 10) might have led us to expect. It is to the amusing figure of Sosias that the rôle of braggart soldier is given, and of course it becomes an absurd caricature in his hands. Polemon, however, is rather the loyal and straightforward lover, if somewhat tempestuous when aroused. He has hitherto been generous and kind in his treatment of Glycera, childishly proud of her in the finery he has lavished upon her, and in all ways as considerate of her as if she were his lawful wife. But the trying situation which confronted him on his return from an absence aroused in him a storm of unreasoning jealousy and rage. Under the stress of passion he committed an act of brutality that, as Agnoia tells us, was inconsistent with his true nature. We see that he is quick to regret this action, and that he can listen to reason in spite of his passion. In the final act he, the doughty warrior, is as excited and as timid as a boy. His naïveté there and in the scene with Pataecus is both amusing and convincing. Moschion is an excellent foil to Polemon. A spoiled and pampered boy, always clinging to his mother's apron-strings, he aspires to be a gallant, a crusher of women's hearts. With the malicious encouragement of Davus he easily fancies himself a tremendous success in that rôle. But he is an arrant coward in love as in war. Instead of facing Polemon, and, later on, Pataecus, he keeps out of their sight throughout the play. His advances to Glycera, except for the one moment of impudent boldness, are made through the agency of Davus. He even credits his mother with the desire to aid and abet him in his career as *μοιχός*. When he begins to realize what a cheap figure he cuts as a lover, and knows that he has incurred the disapproval of his mother and father as well as the contempt of his beloved, he sneaks about, eavesdropping at every opportunity. The New Comedy, so far as we know it from the Greek fragments and

the Latin translations, offers no counterpart of either Moschion¹ or Polemon.

The chorus is a comus of revelers, as in the *Epitrepontes*. We are told in v. 56 that Polemon has gathered together his boon companions, to whom he is giving a breakfast. We learn from v. 244 that after his quarrel with Glycera he had retired into the country, and from v. 877 that he has engaged a cook for an entertainment in his city house. When, therefore, Davus in v. 141 announces the approach of a throng of drunken youth, and immediately thereafter, at the close of the act, the MS. has *χοροῖ*, we naturally conclude that these youth form the chorus and that they are the companions of Polemon. After their breakfast in the country they come to his house in the city to be on hand for the dinner in the evening. At the end of their performance after v. 146 they probably retire into Polemon's house, whence they emerge when suitable occasions for similar performances are offered. According to the divisions of the play adopted in this edition, the chorus makes its first appearance after the second act and does not furnish an entertainment between the third and fourth acts. It would appropriately appear, however, between the fourth and fifth acts.

The scene of the *Periceirromene*, like that of the *Emporus* of Diphilus (fr. 32 K. *νόμιμον τοῦτ' ἐστὶ. βέλτιστ', ἐνθάδε Κορινθίους*) is laid in Corinth. Though the fact is not stated explicitly in the preserved text (it would have been explained in the early part of Agnoia's speech), it is safely deduced from a number of passages. In the first place, Polemon is a Corinthian (v. 9). He owns the house in which he lives (v. 26). But in no city but Corinth would he have possessed the right of *ἔγκλησις*. Again, he marries Glycera. Pataecus therefore must also have been a Corinthian citizen; for Corinth and Athens, so far as we know, never had an agreement of *ἐπιγαμία* with each other. Thirdly, the law of *τιμωρία* as expounded by Pataecus (vv. 376 ff.) differs from that which was recognized at Athens. There the law gave to the man whose *παλλακὴ ἐπ' ἐλευθέροις παισὶν* (and Polemon expressly declares in v. 366 *ἐγὼ γαμετὴν νεόμικα ταύτην*)

¹ The character which Aristænetus (Ep. I. 27) describes, — a good-looking but conceited youth, who fancies that all women are in love with him, — has many points of similarity with that of Moschion and may have been suggested by this play. But the girl who deludes him is no Glycera.

was guilty of adultery the right to inflict summary vengeance upon the adulterer. This right Pataecus explicitly denies to Polemon; his recourse, he says, is in an action at law against Moschion. It is Corinthian, not Attic, law which Pataecus is expounding.¹ The narrative of Agnoia, finally, implies that the old woman who found the children was a Corinthian. No reason is apparent why Menander chose Corinth rather than Athens as the scene of his play. There is of course no attempt at local coloring. The background represents two private residences, as in the *Epitrepontes*.

The two references in the text to contemporary historical events are rather vague, but perhaps they suffice to fix the approximate period of the dramatic action and consequently the position of the *Periceiomene* among the plays of Menander. It is a period of great distress among the Greeks at large (v. 409). At the time *Glycera* was given in marriage to Polemon, some months at least before the action of the play begins, a war was in progress, in the course of which "the Corinthian troubles" grew worse and worse (v. 5). Obviously a particular war, which involved the fortunes of the Corinthians, is referred to. Now the troubles of Corinth may be said to have begun with the occupation of that city by Ptolemy early in the year 308 (Diod. 20. 37). Ptolemy stationed a garrison there and continued to hold it until at least 306, when Demetrius, before his departure for Cyprus, tried in vain to induce Leonidas, Ptolemy's general, to deliver the place to him. But Ptolemy's occupation seems not to have been attended by protracted military operations, and Greece was not in especial distress from the time of the liberation of Athens by Demetrius in the summer of 307 until his departure for Cyprus in 306. But shortly thereafter the war was actively renewed in central Greece and in the Peloponnesus by Cassander, whose aggressions continued until the return of Demetrius in 304. This period is referred to in the decree in honor of Demochares quoted in Vit. X Orat. 851 D as *ὁ τετραετής πόλεμος*. The years 306 and 304 brought great alarm and distress to Athens in particular, for Cassander threatened Attica and in 304 the city was in danger

¹ So Körte in *Ber. d. sächs. Gesell.* 1908, p. 111; see note on v. 380 and cf. Meier-Schömann-Lipsius, *Att. Proc.*, pp. 404 ff. This point cannot be pressed, however, for Attic law may have permitted summary vengeance only at the time of detection.

(IG. II 249 and 266 = Ditt. Syl.² 180 and 184, Plut. Vit. Dem. 23). In 304 Cassander took Corinth, which had come into the possession of Demetrius sometime between 306 and that date (Diod. 20. 102). On the arrival of Demetrius from Asia in 304 the war against Cassander was prosecuted with vigor. For considerably more than a year Demetrius carried on aggressive operations throughout Greece, recapturing Corinth and other cities of the Peloponnesus. Peace with Cassander was not declared until 302 (Diod. 20. 111). In view of these facts we may conclude that the period of greatest distress in Greece which coincides with the period of greatest trouble for the Corinthians was that which lay between the capture of Corinth by Cassander in 304 and its recapture by Demetrius in the course of the following year. The marriage of Glycera would accordingly fall towards the end of "the four years' war"; the campaign on which Polemon was obliged to be absent would be one of those in which Demetrius was engaged after his return from the east in 304; and the date of composition of the play would fall in the neighborhood of 302 or 301, after peace had been established.¹ This conclusion would place the *Periceiomene* at the beginning of the third and last decade of Menander's activity, when he was forty years of age.

The original extent of the *Periceiomene* can be estimated as between 1000 and 1050 lines. As stated above, the order of the extant fragments is certain and the amount of text missing between them can be estimated with approximate accuracy. The sheet J¹²³⁴, which offers a continuous text, must be the middle sheet of a quaternion. E¹² therefore precedes and E³⁴ follows J. Now E cannot be the outer sheet of a quaternion, for E¹ and E⁴ are the verso of the sheet, i.e. the writing is against the fibers²; hence E must be

¹ Professor W. S. Ferguson of Harvard University suggests to me that the expulsion of Cassander from Corinth in 303 was probably attended by banishments and confiscations of property; and that it must have been disastrous to the commerce of Corinth to have been on the side of Ptolemy between 307 and 305/4 and of Cassander the following year, while all this time Antigonus and Demetrius were in absolute control of the Aegean. The phrase "Corinthian troubles," he believes, would have needed no commentary to an Athenian of the period 301 to 297.

² The quires in the Cairo codex were made up on the same plan as those of a parchment codex, recto facing recto and verso facing verso. This fact was observed by Körte, who also demonstrated the correct order of the fragments

the second of the four sheets that made up the quaternion of which J is the middle sheet, and one sheet intervened between them. In other words, E² is separated from J¹ by two pages, and J⁴ from E³ by the same interval. The position of Lp.¹ is determined by the fact that it overlaps E³⁴ by 48 lines. The position of the two Leipzig fragments in relation to each other is fixed by the original page-numbers which are preserved on them, viz. $\nu\alpha$ and $\nu\beta$ (51 and 52), and $\xi\alpha$ and $\xi\beta$ (61 and 62).¹ They were therefore separated by an interval of 8 pages or ca. 240 verses. In the Cairo codex, which averages ca. 35 lines to a page, Lp.² would begin on the 8th line of the fifth page of the quaternion following that which contained E. The position of K is determined, relatively to that of Lp.², firstly by its contents: K¹ obviously contains the beginning of the recognition scene which occupies the two pages of Lp.². K², which contains a portion of a different scene, must therefore have preceded K¹. Secondly, since the verso of K preceded its recto in the quaternion, and since K¹ preceded by only a short interval Lp.², which began on the fifth page of a quaternion, K must be from the second sheet of that quaternion, i.e. its third and fourth pages.

We have no external criteria by which we can estimate the interval which separated Lp.² from the Oxyrhynchus fragment, but must depend upon certain general considerations as to the extent of the Periceiomene and of the play which preceded it in the Leipzig manuscript. A play of 1000 lines would fill 34 pages of a manuscript which has 30 lines to the page, 20 lines being allowed for the title, hypothesis, and cast of characters (which fill 19 lines in the Hero). This would leave 17 pages (51—67) or 510 lines for the Periceiomene down to Lp.¹. Now from the beginning of E¹ to Lp.¹, if we estimate lost pages at 35 lines, we have 344 lines,² leaving 166 lines for the lost first part of the Periceiomene. This would fill 4 pages plus ca. 26 lines of the Cairo manuscript. Since the Periceiomene doubtless began at the top of a page, we may of this play. The estimates given below are in the main similar to his, *Ber. d. sächs. Gesell.* 1908, pp. 174 ff.

¹ These numbers were later altered to $\nu\beta$, $\nu\gamma$, and $\xi\beta$, $\xi\gamma$, respectively. The four Leipzig pages contain 30 verses each except the second, which contains 31.

² E¹² and J¹²³⁴ contain 217 lines, the four lost pages 110 lines; deduct the 13 lines of Lp.¹ which extend back of E².

disregard the extra 26 lines and consider that ca. 120 lines of text and 20 lines of preliminary matter preceded E¹. The last line of the second Leipzig fragment would in that case be about the 825th of the play ($120 + 344 + 61 + 240 + 60$). The two columns of the Oxyrhynchus fragment contain 102 lines. If we accept the analogy of the *Heauton*, which closes in 8 lines after Chremes has announced his intention of marrying Clinia to the daughter of Phanocrates, 10 lines beyond the Oxyrhynchus fragment would complete the *Periceiomene*. By assuming, therefore, an interval of ca. 100 lines between the end of Lp.² and the first column of the Oxyrhynchus fragment, we have a play of ca. 1037 lines ($825 + 100 + 102 + 10$). This result is satisfactory from the point of view of the dramatic economy of the play, so far as we can judge. The first part of the speech of Agnoia and the two or three initial scenes would hardly have required more than 120 lines, and the scenes which we need to assume between the end of the recognition scene in Lp.² and the Doris-Polemon scene in the second Oxyrhynchus column would not have required more than 151 lines.

The position of the several portions of text in the three quaternions over which the *Periceiomene* extended is indicated in the following table. The place assigned to the Oxyrhynchus fragment is only approximate, as stated above.

QUATERNION X		QUATERNION Y		QUATERNION Z	
<i>Quat. page</i>	<i>Pap. page</i>	<i>Quat. page</i>	<i>Pap. page</i>	<i>Quat. page</i>	<i>Pap. page</i>
1		1	lost	1	lost
2		2	lost	2	lost
3		3	E ¹	3	K ² (last 18 vv.)
4		4	E ²	4	K ¹ (last 19 vv.)
5		5	lost	5	Lp. ² (last 28 vv.)
6		6	lost	6	Lp. ² (first 32 vv.)
7		7	J ¹	7	lost
8		8	J ²	8	lost
9		9	J ³	9	Ox. i (last 8 vv.)
10		10	J ⁴	10	Ox. i
11		11	lost	11	Ox. i (8 vv.) and ii
12		12	Lp. ¹ (last 13 vv.)	12	Ox. ii (first 24 vv.)
13		13	E ³ , and Lp. ¹	13	
14		14	E ⁴ , and Lp. ¹ (first 13 vv.)	14	
15	lost	15	lost	15	
16	lost	16	lost	16	

ἙΠΕΡΙΚΕΙΡΟΜΕΝΗ ΜΕΝΑΝΔΡΟΥ

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ

Πολέμων

Δᾶος

Γλυκέρα

Πάταικος

Σωσίας

Μοσχίων

Δωρίς

Ἀβρότονον

Ἀγνοία θεός

Μυρρίνη

Χορὸς συμποτῶν

ΠΕΡΙΚΕΙΡΟΜΕΝΗ ΜΕΝΑΝΔΡΟΥ

SCENE : A street in Corinth, before the houses of Polemon and Pataecus. The street leads on one side to the market-place in the city, on the other to the country.

ACT I

POLEMON, GLYCERA

The initial scenes, now lost (about 120 verses), created the situation in the household of Polemon which remained unchanged until near the end of the play, — Glycera living as a refugee in a neighbor's house, Polemon endeavoring by every means to regain her. One of the first scenes was an interview between these two, ending in a rupture which seemed irreparable. The evening before (vv. 33, 180), after Polemon had witnessed the conduct of Glycera with Moschion, he had departed in violent anger to a place in the country, promising to decide at a later time upon his course of action (v. 39). The night he had spent in an effort to drown his sorrow (v. 869). The next morning he had returned to his house, and, in a fit of jealous rage, had shorn the hair from the head of Glycera with his sword. It is after this outrage has been committed that the two appear before the house and engage in an angry dialogue, in which Glycera protests in vain her innocence of wrong-doing. At the close of the scene Polemon returns to the country.

To this scene probably belongs the following quotation :

ΠΟΛΕΜΩΝ

Γλυκέρα, τί κλάεις; ὀμνύω σοι τὸν Δία
τὸν Ὀλύμπιον καὶ τὴν Ἀθηνᾶν, φιλτάτη, —

569 K.

ΠΑΤΚΕΡΑ

ὁμωμοκῶς καὶ πρότερον ἤδη πολλάκις.

On the scene of the play see notes on vv. 244, 892.

Fr. 569. Polemon is already sorry for his brutal exhibition of jealousy and begins to swear to his undying affection for Glycera; but such protestations, which have regularly fol-

lowed his outbursts of passion, will no longer avail with her. The lines are quoted by Priscian, but without the title of the play, to illustrate the Attic usage *δανειμὶ θεοῖς*, without *ῥή* or *μά*. Cf. Men. Colax 45 (Ox. Pap. III 409) *ὀμνύω τὸν ἥλιον*, — *πολλάκις*; Alciphron

GLYCERA, DORIS

With the help of her maid, Doris, Glycera carries out her plan of leaving Polémon's house. Myrrhina, the wife of her next-door neighbor, Pataecus, offers to give her shelter (vv. 143, 282). They hastily move thither, taking with them the necessary personal effects.

MISAPPREHENSION

The goddess Misapprehension appears and tells the story of the twin infants who had been exposed many years ago by their parent and discovered by a poor old woman. The first few lines of the narrative are lost; the disposition which the woman made of the boy and the girl is now disclosed:

ΑΓΝΟΙΑ

- ῥούτων θέλει τὸ μὲν τρέφειν, ἔχειν τέκνον ῥ
 1 ῥαυτῇ ῥπροθυμηθεῖσα θῆλυ, τὸ δ' ἔτερον E1, quat. y, p. 3
 ῥγυναικὶ δούναι πλουσία τὴν οἰκίαν
 ῥταύτην ῥκατοικούσῃ, δεομένη παιδίου.

makes use of this thought in his imaginary letter of Menander to Glycera (Ep. 2. 3. 1 = 4. 15. 1 Sch.) ἐγὼ μὰ τὰς ῥΕλευσινίας θεάς, μὰ τὰ μυστήρια αὐτῶν, ἅ σοι καὶ ἐναντίον ἐκείνων ὥμοσα πολλάκις, ῥΛυκέρα, μόνος μόνῃ, κτέ.

1 ff. After the problem which the play is to treat has been presented in the introductory scenes, through the action of its characters, the exposition proper is committed to an allegorical figure, who explains the antecedents of the principal characters in the plot and the motives which are at play, and gives an intimation as to the outcome. The exposition is managed in the same way in the *Hero* and in the *Cistellaria* of Plautus, where *Auxilium deus* appears after the initial scenes; also in the *Miles*, though there the slave *Palaestrio* takes the place of a *πρόσωπον προτατικόν*. Misapprehension probably introduces herself in the opening lines of her speech (cf. v. 21)

and gives the scene of the action, since it is not Athens. See note on the *Hero's* speech, p. 20, and cf. Plaut. *Cist.* 154 nam mihi *Auxilio* nomen, Aul. 2 ego Lar sum familiaris, Mil. 88 hoc oppidum *Ephesus* est. The speech of Misapprehension is notable for the number of participles employed and the loose way in which they are strung together, sometimes obscuring the thought; cf. Mark 16. 9-20.

1. The subj. is ῥγραις (see v. 6), the woman who found the infants; the time is immediately after their discovery. — θῆλυ: a daughter.

2. γυναικί: Myrrhina. She seems to have led her first husband, and later her second husband Pataecus, to believe that it was her own child. Afterwards, as it seems, the boy was adopted by Pataecus, see v. 703.

4. ἐτῶν τινων: some eighteen years have passed; the children are now grown. Cf. H., tr. O., p. 21.

- 5 ἴποιεῖ δὲ τοῦτ'. ἐγγενόμενων δ' ἐτῶν τινων
 καὶ τοῦ πολέμου καὶ τῶν Κορινθιακῶν κακῶν
 αὐξανομένων, ἣ γραῦς ἀπορουμένη σφόδρα,
 τεθραμμένης τῆς παιδός, ἣν νῦν εἶδετε
 ὑμεῖς, ἐραστοῦ γενομένου τε τοῦ σφοδροῦ
 τούτου νεανίσκου, γένει Κορινθίου
 10 ὄντος, δίδωσι τὴν κόρην ὡς θυγατέρα
 αὐτῆς ἔχειν. ἤδη δ' ἀπειρηκυῖα καὶ
 προορωμένη τοῦ ζῆν καταστροφὴν τινα
 αὐτῇ παρούσαν, οὐκ ἔκρυψε τὴν τύχην,
 λέγει δὲ πρὸς τὴν μείραχ' ὡς ἀνείλετο
 15 αὐτήν. ἐν οἷς τε σπαργάνοις δίδωσ' ἅμα·
 τὸν ἀγνοούμενόν τ' ἀδελφὸν τῇ φύσει
 φράζει, προνοουμένη τι τῶν ἀνθρωπίνων,
 εἴ ποτε δεηθεῖ βοηθείας τινός,

5. τοῦ πολέμου: probably the "four years' war" between Cassander and Antigonos, 306–303 B.C. See above, p. 145. Since the union of Glycera and Polemon some months, probably the period of a campaign, are supposed to have elapsed; see on vv. 240, 377, 385.

7. ἣν νῦν εἶδετε: i.e. in one of the opening scenes. For similar references in the exposition cf. Plaut. Cist. 170 ut eampse vos audistis confite-
 rier, Mil. 88 ille est miles meus erus qui hinc ad forum abiit.

8. ἐραστοῦ: sc. αὐτῆς. — τε: the unusual position is due to the desire to connect the two participial clauses containing τεθραμμένης and γενομένου. — σφοδροῦ: *impetuous*. The poet emphasizes this quality in the hero of the play, cf. v. 898. See on E. 899.

9. τούτου νεανίσκου: Polemon. Both the dem. and the reference in v. 244 show that he appeared in the first act.

10. δίδωσι: sc. αὐτῇ. This was done with the girl's approval, cf. v. 367.

11. ἔχειν: not a legal marriage, for the girl was dowerless and her parentage uncertain. — ἀπειρηκυῖα: intr., *worn out* by age, cf. Arist. Pol. 1329a 33 τοὺς διὰ χρόνον ἀπειρηκότας, of citizens no longer in physical vigor.

12. καταστροφὴν: cf. Soph. O.C. 101 ff. ἀλλὰ μοι, θεαί, βίου . . . δότε πέρασιν ἤδη καὶ καταστροφὴν τινα.

13. τὴν τύχην: sc. τῶν τέκνων

15. ἐν οἷς, κτέ.: brachylogy for τὰ σπάργανα ἐν οἷς ἀνείλετο ἅμα δίδωσιν. The girl carefully preserved the clothing in a chest, as we shall see.

16. τῇ φύσει: he now belonged to another family by adoption, θέσει: cf. v. 703.

17. τῶν ἀνθρωπίνων: in view of the informal nature of the bond by which the girl was attached to the soldier, as explained in v. 24.

- ὀρώσα τοῦτον ὄντ' ἀναγκαῖον μόνον
 20 αὐτῇ, φυλακὴν τε λαμβάνουσα μή ποτε
 δι' ἐμέ τι τὴν Ἀγνοίαν αὐτοῖς συμπέσῃ
 ἀκούσιον, πλουτοῦντα καὶ μεθύοντ' αἰεὶ
 ὀρώσ' ἐκείνον, εὐπρεπῇ δὲ καὶ νέαν
 ταύτην, βέβαιον δ' οὐθὲν ᾧ κατελείπετο.
 25 αὕτη μὲν οὖν ἀπέθανεν· ὁ δὲ τὴν οἰκίαν
 ἐπρίατο ταύτην ὁ στρατιώτης οὐ πάλαι.
 ἐν γειτόνων δ' οἰκοῦσα τὰδελφοῦ, τὸ μὲν
 πρᾶγμ' οὐ μεμῆνυκ', οὐδ' ἐκείνον βούλεται,
 εἶναι δοκοῦντα λαμπρόν, εἰς μεταλλαγὴν
 30 ἀγαγεῖν, ὄνασθαι δ' ὧν δέδωκεν ἡ τύχη.
 ἀπὸ ταῦτομάτου δ' ὀφθεῖς ὑπ' αὐτοῦ, — θρασυτέρου,
 ὥσπερ προεῖρηκ', ὄντος, ἐπιμελῶς τ' αἰεὶ
 φοιτῶντος ἐπὶ τὴν οἰκίαν, — ἔτυχ' ἐσπέρας
 πέμπονσά ποι θεράπαιναν· ὥς δ' ἐπὶ ταῖς θύραις

19. τοῦτον: her brother.

22. ἀκούσιον: *without intent*. A possible erotic attachment is thought of; the sister's knowledge will now prevent it. — μεθύοντ' αἰεὶ: *given to drink*.

24. βέβαιον οὐθέν: *utterly unstable*, referring rather to the absence of a legal union than to the soldier's character. Const. (τοῦτον) ᾧ κατελείπετο (ὄντα) οὐθὲν βέβαιον. For the neuter cf. v. 67 οὐδὲν πιστόν, and on οὐθέν see on E. 60.

26. ἐπρίατο: an indication of the scene of the play: as a Corinthian, Polemon would have the right to own real estate only in Corinth. See above, p. 144.

27. ἐν γειτόνων: sc. οἴκῳ, a common ellipsis with the poss. gen. in prepositional phrases with εἰς and ἐν, e.g. εἰς Ἀδου, ἐν κιθαριστοῦ, etc. Dependent upon γειτόνων in this idiom may be

either the gen., as τοῦ ἀδελφοῦ here, or the dat., as in Antiph. 212 K. ἐν γειτόνων αὐτῷ κατοικούσης.

29. μεταλλαγὴν: sc. τῆς τύχης. His adoptive mother had guarded so well the secret of his birth that no one, except perhaps his adoptive father, suspected that he was not her son by blood.

30. ὄνασθαι: const. with ἐκείνον βούλεται. The position of ἐκείνον before βούλεται facilitates the use of the pron. both as obj. of ἀγαγεῖν and as subj. of δνασθαι.

31. ἀπὸ ταῦτομάτου ἀπὸ (ἐκ) τύχης, cf. E. 896.

32. προεῖρηκα: cf. v. 22; but perhaps the reference is to an earlier portion of this speech.

33. ἐσπέρας: *last evening*.

34. ἐπὶ ταῖς θύραις: Glycera had accompanied her maid Doris to the door,

- 35 ἄντ' ἡν γενομένην εἶδεν, εὐθύς ᾗ προσδραμὼν
 ἐφίλει, περιέβαλλ'· ἣ δὲ τῷ προειδέναι
 ἀδελφὸν ὄντ' οὐκ ἔφυνγε. προσίων ᾗ ἄτερος
 ὄρα. τὰ λοιπὰ δ' αὐτὸς εὖροι' ἄν τις εὖ·
 ὁ μὲν ὥχετ' εἰπὼν ὅτι κατὰ σχολὴν κρινεῖ
 40 αὐτὴν τί βούλεθ', ἣ δ' ἑδάκρυν' ἐστῶσα καὶ
 ὠδύρεθ' ὅτι ταῦτ' οὐκ ἔλευθέρως ποιεῖν
 ἔξεστιν αὐτῇ. πάντα δ' ἐξεκάετο
 ταῦθ' ἔνεκα τοῦ μέλλοντος εἰς ὀργὴν θ' ἵνα
 οὗτος ἀφίκοιτ', — ἐγὼ γὰρ ἦγον οὐ φύσει
 45 τοιοῦτον ὄντα τοῦτον, ἀρχὴν δ' ἵνα λάβοι
 μηνύσεως τὰ λοιπά, — τοὺς θ' αὐτῶν ποτε

E², quat. y, p. 4

precisely as she does in v. 61, where the spectators catch a glimpse of her. — The Cairo MS. has five anapaests contained in a word that begins in the third foot and overlaps the fourth: E. 163, 308, P 34, 360, S. 427. Six instances in the fragments. White, p. 151.

36. ἐφίλει, περιέβαλλε: note the descriptive imperfects following ingressive aorists; see Gildersleeve §§ 207, 211. — τῷ προειδέναι = διὰ τὸ προειδέναι.

37. προσίων: he has just returned from a protracted absence, doubtless a campaign; see on vv. 377, 62, 240.

38. τὰ λοιπά: *what happened next*, i.e. the confusion of Pamphila and the jealous rage of Polemon. — αὐτὸς, κτέ.: *one might discover very well by himself*, i.e. it was just what one would have expected and there is really no need of narrating it. For the mid. *ευροῖτο* cf. Eur. Suppl. 1075, Soph. El. 625.

39. ὁ μὲν: Polemon. — κρινεῖ = ἀνακρινεῖ (v. 868), *question*, often in poetry, cf. Soph. Trach. 195 αὐτὸν Μηλιεύς ἅπας λεῶς κρινεῖ and Jebb's note. — The anapaest contained in three words is not

common in Menander; in the first foot only here and in S. 466.

40. τί: for ὃ τι. See on E. 280 and cf. Men. Georg., fr. Gen., v. 67 τοῦ μειρακίου τὰ πράγματ' ἀνέκρινεν, τίνα ἐστί.

41. ταῦτα: φιλεῖσθαι καὶ περιβάλλεσθαι ὑπὸ τοῦ ἀδελφοῦ. — ἔλευθέρως: *without restraint*, cf. Soph. El. 1300 τότε χαίρειν παρέσται καὶ γελᾶν ἔλευθέρως.

43. τοῦ μέλλοντος: the subsequent issue of the plot, further explained by the two final clauses ἵνα ἀφίκοιτο and (ἵνα) εὖροιεν. The goddess reveals the poet's artifice. — τε: correlative with τε in v. 46.

44. οὗτος: Polemon. — ἦγον: i.e. ὥστε ὀργίσασθαι. Often of divine guidance, e.g. Soph. Ant. 623 ὅτῳ φρένας θεὸς ἀγει πρὸς ἅπαν.

45. τοιοῦτον: as the spectators have seen him, — beside himself with jealous rage. — ὄντα: concessive.

46. μηνύσεως: const. with ἀρχήν. — τὰ λοιπά: all that remains to be revealed, *events*, a rather vague term where we might have expected the more definite τὰ κρυπτά.

εὔροιεν. ὥστ', εἰ τοῦτ' ἔδυσχέрайνέ τις
 ἀτιμίαν τ' ἐνόμισε, μεταθέσθω πάλιν·
 διὰ γὰρ θεοῦ καὶ τὸ κακὸν εἰς ἀγαθὸν ῥέπει
 50 γιγνόμενον. ἔρρωσθ', εὐμενεῖς τε γενόμενοι
 ἡμῖν, θεαταί, καὶ τὰ λοιπὰ σῶζετε.

Exit Misapprehension. Enter Sosias from the country. He begins to stroll up and down before the two houses.

ACT II

SC. 1. SOSIAS

ΣΩΣΙΑΣ

ὁ σοβαρὸς ἡμῖν ἀρτίως καὶ πολεμικός,
 ὁ τὰς γυναῖκας οὐκ ἔων ἔχειν τρίχας,

47. εὔροιεν: the brother and sister. — τοῦτο: Polemon's brutal treatment of Glycera. — ἔδυσχέрайνε: *had a feeling of disgust at*. The impf. is properly distinguished from the aor. ἐνόμισε, which is ingressive. But the poet may have written the aor., ἔδυσχέрайνε, *conceived disgust*.

48. μεταθέσθω: sc. τὴν δόξαν (i.e. ἃ ἐνόμισε); cf. Dem. 18. 229 μεταθέσθαι ταύτην τὴν δόξαν ἀξιῶν. The vb. is often used absolutely, as Plat. Rep. 334i: ἀλλὰ μεταθώμεθα· κινδυνεύομεν γὰρ οὐκ ὀρθῶς . . . θέσθαι. The figure involved is derived from the game of draughts, πεττοί, cf. Plut. Mor. 1068c πεττῶν δίκην δέιρο κάκεϊ τὰς κοινὰς ἐννοίας μετατιθεῖς.

50. γιγνόμενον: const. w. τὸ κακὸν, even as it comes into being. The thought of evil turning into good is a commonplace, cf. Eur. Hel. 644 τὸ κακὸν ἀγαθοῦ γίγνεται παραίτιον. The assertion of a god's responsibility for this is appropriately placed in the mouth of a god.

γενόμενοι: *proving yourselves*.

51. See on E. 672. Menander here ad-

resses the spectators at the end of the exposition, as Aristophanes in his early plays takes them into his confidence at the beginning of it (Eq. 36, Vesp. 54, Pac. 50, Av. 30). See Leo, Plaut. Forsch., p. 217. The plea for favor toward the poet (ἡμῖν) as a competitor for the prize was generally reserved in the Old Comedy for the parabasis. τὰ λοιπὰ: *the rest of the play*. — σῶζετε: *prosper*. Cf. Plaut. Poen. 128 adiuvate.

52 ff. The spectators recognize the speaker as Sosias, the body-servant of Polemon, without an introduction, probably because he had appeared with his master in the first scene. In his dress, talk, and bearing Sosias reflects the life of the camp. He has not been an idle bystander at his master's potations, cf. v. 348.

52. σοβαρός: *blustering*, defined by Photius as meaning λαμπρός, ἐπαυρόμενος, πολυμήρως, αὐθάδης, ἔξω τοῦ δέοντος φερόμενος (the meaning here). Agathias in Anth. Pal. 5. 218 (quoted above, p. 145, note) refers to the Polemon of this play as σοβαρός. In Aristophon 11. 4 K. Eros

κλάει κατακλινείς. κατέλιπον ποοῦμενον
 55 ἄριστον αὐτοῖς ἄρτι, καὶ συνηγμένοι
 εἰς ταυτόν εἰσιν οἱ συνήθεις. τοῦ φέρειν
 αὐτὸν τὸ πρᾶγμα ῥᾶον. οὐκ ἔχων δ' ὅπως
 τάνταυθ' ἀκούσῃ γιγνόμεν', ἐκπέπομφέ με
 ἰμάτιον οἷσοντ' ἐξέπιτῃδες, οὐδὲ ἐν
 60 δεόμενος ἀλλ' ἢ περιπατεῖν με βούλεται.

Enter Doris from the house of Pataecus. She calls back to her mistress within the house. She does not see Sosias, who stands at one side.

is said to have been cast out from among the gods as *θρασὺς καὶ σοβαρὸς*. — *ἡμῖν*: ethical dat., *this fellow of ours*, an indication that Polemon has already been seen by the spectators. — *ἄρτιως*: sc. ὦν; const. with both *σοβαρὸς* and *πολεμικός*.

53. *ὁ τὰς γυναῖκας, κτέ.*: *the man that won't permit women to have hair*, a comic generalization, cf. E. 904. Sosias later twits Polemon to his face for this ungallant act, v. 248 and note. By such references the poet justifies the title of his play.

54. *κατακλινείς*: i.e. on the ground. The passage is so interpreted by Philostratus in the reminiscence Ep. 16 *κλάει γοῦν καταπεσὼν καὶ μεταγιγνώσκει τῷ φόνῳ τῶν τριχῶν*. Polemon is spending his time at a place in the suburbs, cf. *ἐν ἀγρῷ*, v. 244.

55. *αὐτοῖς*: i.e. the establishment, cf. v. 422. As *αὐτός* in the mouth of a servant means "master," so the pl. embraces the whole familia of the master. — *ἄρτι*: constr. with *κατέλιπον*. — *συνηγμένοι*: see on E. 195.

56. *τοῦ φέρειν*: *hoping he'd bear*. On the const. see on E. 307. *αὐτόν* is subj.

58. *τάνταυθα*: i.e. in his house, where he had left Glycera.

59. *οἷσοντα*: *to fetch*. Contrast *φέ-*

ροντα v. 234. — *ἐξέπιτῃδες*: *deliberately*, cf. E. 328, Dem. 19. 182 *εἰ δὲ πρεσβευτῆς ὦν* (Aeschines) *ἐπὶ χρήμασιν ἐξέπιτῃδες ἠπάτηκεν ὑμᾶς*, Plaut. Poen. 788 *consulto hoc factumst, mihi ut insidiae fierent*. — Observe the anapaest in the fourth foot, contained in a word which overlaps both the preceding and the following feet; also in E. 328, 868. White, p. 152.

60. *ἀλλ' ἢ*: since the finite vb. *βούλεται* follows, it is better to read here *ἀλλ(ά) ἢ* than *ἀλλ(ο) ἢ*, *not really wanting anything, except that he wishes me to be on the go*. We might have had either *δεόμενος οὐδὲν ἄλλο ἢ με περιπατεῖν*, or *δεόμενος οὐδὲν, ἀλλὰ με περιπατεῖν βουλόμενος*. When the phrase has the force of a conj., or *ἄλλος* (*ἕτερος*) precedes, we should probably read *ἀλλ' ἢ*, e.g. Xen. Oec. 2. 13 *οὔτε ἄλλος πώποτε μοι παρέσχε τὰ ἑαυτοῦ διοικεῖν ἀλλ' ἢ* (*except that*) *σὺ νυνὶ ἐθέλεις παρέχειν*, Plat. Phaedo 97 D *οὐδὲν ἄλλο . . . ἀλλ' ἢ* (*except*) *τὸ ἄριστον*, but when *οὐδεὶς* alone precedes and there is no conjunctive force, editors generally read *ἀλλ' ἢ*, e.g. Plat. Apol. 20 D *οὐδὲν ἀλλ' ἢ διὰ σοφίαν τινα*. *ἀλλ' ἢ* (*πλήν* or *πλήν δτι*) seems to be the result of a fusion of two constructions, viz. *οὐδὲν ἄλλο . . . ἀλλά* and *οὐδὲν ἄλλο . . . ἢ*. See Kuhnert-Gerth

SC. 2. SOSTIAS, DORIS

ΔΩΡΙΣ

ἐγὼ προσεστῶσ' ὄψομαι, κекτημένην.

ΣΩΣΙΑΣ (aside)

ἡ Δωρίς. οἷα γέγονεν, ὡς δ' ἐρρωμένην.
ζῶσιν τρόπον τιν', ὡς ἐμοὶ καταφαίνεται,
αὐται. πορεύσομαι δέ.

Exit to the country.

ΔΩΡΙΣ (approaching Polemon's house)

κόψω τὴν θύραν.

860 K.

§ 534. 6, Anm. 3. — **περιπατεῖν**: the original meaning *walk up and down, promenade*, has by this time become weakened in colloquial speech to nearly *take a walk, be on the go*, like *βαδίζειν*. Cf. the complaint in Ter. Hee. 435, where Parmeno grumbles at his master for devising errands ut me ambulando rumperet.

61. Glycera accompanies her maid to the door and is probably seen for a moment by the spectators, just as Moschion had seen her the evening before (v. 34). The device is frequently employed in the New Comedy, generally as the simplest means of motivating the appearance of a servant, and is used in a novel manner in the Epitrepontes (Act IV, sc. 6, p. 103) in connection with the ἀναγνώρισις. The errand of Doris is not fully explained here, but doubtless was accounted for in the latter part of the scene, when she came out of the house of Polemon. She was probably sent there to fetch the chest (vv. 622, 633), which Glycera had forgotten in her hasty departure from Polemon's house. **κεκτημένη**: see on H. 37.

62. ἡ Δωρίς: exclamatory nom., *ah, Doris!* Similar is the use of the nom.

with the art. in calls and commands, e.g. Aristoph. Ach. 54 οἱ τοξόται *police!* Av. 665 ἡ Ἡρόκνη, *εκβαίνει*, Men. 311 K. ἐπίθες τὸ πῦρ, ἡ ζάκορος. — οἷα γέγονεν: *what a fine woman she has become!* Sostias has not seen Doris for some time. He has recently been abroad with his master, as we learn from vv. 240, 377. They had returned the night before.

63. ζῶσιν . . . αὐται: *these women are leading a life, so to speak, it's clear to me!* Sostias judges by the buxom appearance of Doris. For this pregnant use of ζῆν cf. Antiph. 217. 8 λέγεις μάγειρον ζῶντα *he's a high liver, your cook!* Men. 165 K. ζῶσιν δ' (really live) οἷς ἐστὶν βίος (*substance*), the epitaph in Cass. Dio 69. 19 Σίμυλιν ἐνταῦθα κείται, βούς μὲν ἔτη οὗ, ζῆσας δὲ ἔτη ἑπτὰ, and Lat. vivere, e.g. Cat. 5. I vivamus, mea Lesbia, atque amemus. — **τρόπον τινά**: *in a fashion, quodammodo*, qualifying ζῶσιν, a word used in a special sense. See on v. 228 and H. 20. Cf. ὡς ἔπος εἰπείν, ut ita dicam.

64. πορεύσομαι: cf. v. 178, E. 642. Sostias has seen enough to report to his master, the important fact being that Glycera has taken refuge in the house of her neighbor. — **κόψω**: see on E. 660, 863.

65 οὐδεὶς γὰρ αὐτῶν ἐστὶν ἔξω. δυστυχῆς
 ἣτις στρατιώτην ἔλαβεν ἄνδρα· παράνομοι
 ἅπαντες, οὐδὲν πιστόν. ὦ κεκτημένη,
 ὥς ἄδικα πάσχεις.

Knocking again at the door.

παῖδες. — εὐφρανθήσεται

κλαοῦσαν αὐτὴν πυθόμενος νῦν· τοῦτο γὰρ

70 ἐβούλετ' αὐτός.

A slave opens to her.

παιδίον, κέλευέ μοι

She gives a command to the slave, and later enters the house.

[A lacuna of ca. 70 verses to J¹.]

Doris enters from the house of Polemon. She is joined by Davus, who comes from the city.

DORIS, DAVUS

Davus learns that Glycera has sought shelter in the house of his master, and assumes that Moschion's infatuation for her is reciprocated. — Toward the end of the scene a crowd of revelers is seen approaching.

65. αὐτῶν: of Polemon's household.
 — ἔξω: i.e. in front of the house.

67. οὐδὲν πιστόν: see on v. 24 and cf. the favorite phrase οὐδὲν ὑγιές, e.g. Aristoph. Thesm. 394 τὰς οὐδὲν ὑγιές, τὰς μέγ' ἀνδράσιν κακόν. The passage recalls the characterization of the Egyptians in Theocr. 15. 49f.

To a later part of this scene may belong Men. 732 K., which Robert would assign to this play: κομψὸς στρατιώτης, οὐδ' ἂν εἰ πλάττοι θεός, οὐδεὶς γένοιτ' ἂν, where κομψὸς refined suggests by contrast the adj. θρασύς.

68. παῖδες: cf. E. 864, Men. Colax 83 (Ox. Pap. III. 409). — εὐφρανθήσεται: subj. Polemon. Doris is evidently prepared to find him at home; from her he will learn that Glycera is weeping. But she soon discovers that he has not returned since his interview with Glycera.

70. κέλευέ μοι: she probably asks for Polemon. When she learns that he

is not at home, she enters the house to do the errand on which she has been sent. While Doris is in the house it is probable that Patæceus, who later takes an important part in the action, is present during a brief scene. As a friend of Polemon and adoptive father of Moschion he is deeply concerned with the incident of the night before, which has caused bitterness between these two. When he enters his house he learns that his wife has offered protection to Glycera.

When Doris comes out of Polemon's house she falls in with Davus. She may have announced his arrival with the line which has been preserved from an unknown comedy, fr. adesp. 287 K. Δῶς πάρεστι· τί ποτ' ἀπαγγελῶν ἤλθα. Davus has been in the city with his master, Moschion, who has been keeping carefully out of Polemon's way since he was caught kissing Glycera. When Davus learns that Glycera has come over to

ΔΑΟΣ

Knocking at the door of Pataecus' house.

παῖδες. μεθύοντα μειράκια προσέρχεται J¹, quat. y, p. 7
 πάμπολλ'. ἐπαινῶ διαφόρως κεκτημένην.
 εἶσω προθύμῳ εἰσάγει τὴν μείρακα.
 τοῦτ' ἔστι μήτηρ. ὁ τρόφιμος ζητητέος. [345]

ΔΩΡΙΣ

145 ἔλκ' αὐτὸς αὐτὸν τὴν ταχίστην ἐνθάδε.

their house he at once puts a false construction upon her action.

141. παῖδες: probably a call to the servants within, following a command to open, e.g. ἀνοιξέτω τις, as in v. 68 and E. 864. The speaker cannot be made out with certainty, but it is probably Davus, since he refers to Myrrhina as his mistress and to Moschion as his master. It is on this supposition that προθύμως (or πρὸς ἡμᾶς) has been adopted in v. 143 for πρὸς ὑμᾶς. — **μεθύοντα μειράκια**: cf. E., *Pet. fr.*, v. 33, p. 98.

προσέρχεται: shows that the crowd approaches through the street. It is the κῶμος, as in the *Epitrepontes*, which appears at the intermissions between acts and gives the choral entertainment. The young men are probably the home companions (v. 56) of Polemon.

142. διαφόρως: cf. E. 333. — **κεκτημένην**: the omission of the art. with a noun of relationship virtually makes the noun a proper noun. Such omission is not uncommon in the poets in contexts where the person whose relationship is indicated is readily recognized. The usage is most natural where the relation sustained is toward the speaker himself, as here. "Master" and "Mistress" in the mouth of one

slave speaking to another must mean the speaker's own master or mistress, precisely as in the case of αὐτός and αὐτή.

143. προθύμως: cf. Men. 663 K. (advice to a father) νῖφ προθύμως τάξιούμενον ποῶν κηδεμόν' ἀληθῶς, οὐκ ἔφεδρον, ἔξεις βίον. — **εἰσάγει**: Doris must have explained the situation to Davus in the early part of this scene. Moschion and Davus were absent from home when Glycera was taken in by Myrrhina.

144. τοῦτ' ἔστι μήτηρ: Davus attributes a false motive to Myrrhina, viz. that she has harbored Glycera in the interest of Moschion. For the expression cf. Men. 367 K. τοῦθ' ἑταῖρός ἐστιν θυγῶς, Plaut. *Pseud.* 444 illic est pater, patrem esse ut aequomst filio, Ter. *Ad.* 707 hoc est patrem esse aut est filium esse? — **ὁ τρόφιμος**: Moschion. The use of the art. is significant as contrasted with its omission with κεκτημένη above. Doris could not have said τρόφιμος in reference to Moschion.

145. ἔλκ' αὐτός, κτέ.: *hale him here yourself*. For this use of αὐτός as an emphatic σύ (Lat. tu ipse) with the inv. cf. Plat. *Gorg.* 506c λέγε, ᾧ ἀγαθὲ, αὐτὸς καὶ πείρανε. It is certain that

ΔΑΟΣ

ἔνῳκαιρον εἶναι φαίνεθ', ὥς ἐμοὶ δοκεῖ.

Exit Davus to the city, Doris into the house of Pataecus. The band of revelers gives entertainment between the acts.

ΧΟΡΟΙ

ACT III

Davus returns from the city with Moschion.

SC. 1. MOSCHION, DAVUS

ΜΟΣΧΙΩΝ

Δᾶε, ἑπολλάκις μὲν ἦδη πρὸς μ' ἀπήγγελλας, ἑτάλας,

Davus did go himself rather than send another, for he and Moschion enter together at the beginning of the next act. ἔλκειν intimates that Moschion will be reluctant to come. Cf. Aristoph. Eccl. 1037 ποῖ τοῦτον ἔλκεις: — τὸν ἐμὸν αὐτῆς εἰσάγω. Possibly ἐλθ' αὐτός (or οὗτος) is to be read; in that case αὐτὸν . . . δοκεῖ would be spoken by Davus.

146. εὐκαιρον, κτέ.: *it's clearly high time*. Cf. E., Pet. fr., p.^o 99, v. 35. Davus evidently labors under the impression that the transfer of Glycera to Myrrhina's house is a scheme to bring the two lovers together. Naturally this will be Polemon's view when he hears of it (v. 284).

147 ff. Menander's employment of the trochaic tetrameter was remarked by the ancient metricians (see Meineke, Hist. crit. com. Graec., p. 442), e.g. by Marius Victorinus (Gram. Lat. VI. 57. 14 Keil): Nam et Menander in comoediis frequenter a continuatis iambicis versibus ad trochaicos et rursum ad (iambicos) redit, and was known through the occurrence of trochaic lines among the quotations. The transition to the

trochaic rhythm, the ἦθος of which was always semi-lyrical, marks an access of excitement, which is enhanced by the frequent division of a line between the two speakers. Arist. Rhet. 1408 B 35, contrasting the iambic and the trochaic rhythm, calls the former σεμνός, the latter κορδακικώτερος, instancing particularly the tetrameter. When the emotion of which this rhythm was the suitable medium is pitched on a low plane and is caused by circumstances that are trivial or unworthy, as often in comedy, we may be sure that the poet intends to present a ridiculous situation. We may expect to find in such passages traces of tragic style and diction, introduced for paratragic effect.

147. πολλάκις: Davus has so often in the past lied to his master that the latter is suspicious of his last announcement, too good to be true, that his mother has brought his beloved Glycera into their house for his sake. — ἑτάλας: *you wretch*, cf. Herond. 5. 55 Περρῆς, ἑτάλας, κωφέ, καλεῖ σε, Theocrit. 2. 4 ὅς μοι δωδεκαταῖος ἀφ' ὧ, ἑτάλας, οὐδέ ποθίκει.

οὐκ ἀληθές, ἀλλ' ἀλάζων καὶ θεοῖσιν ἐχθρὸς εἶ. 875 K.
εἰ δὲ καὶ νυνὶ πλανᾷς με —

ΔΑΟΣ

κρέμασον εὐθύς, εἰ πλανῶ, [350]

150 τήμερον.

ΜΟΣΧΙΩΝ

λέγεις τί;

ΔΑΟΣ

χρήσαι πολεμίου τοίνυν δίκην

ἂν λάθῃ σε μὴ κατ' ἀλάβης τ' ἔνδον αὐτὴν ἐνθάδε.

ἃ δ' ἐδίωκας νῦν ἔχεις σὺ ταῦτα πάντα, Μοσχίων.

καὶ πέπεικ' αὐτὴν μὲν ἐλθεῖν δεῦρ' ἀναλώσας λόγους

μυρίους, τὴν σὴν δὲ μητέρ' ὑποδέχεσθαι καὶ ποεῖν [355]

155 πάνθ' ἃ σοι δοκεῖ. τίς ἔσομαι;

ΜΟΣΧΙΩΝ

τίς βίος μάλισθ', ὄρα,

Δᾶε, τῶν πάντων ἀρέσκει: σκέψ' ἐπίβλεψ' οὐδ' δέει.

ἄρα τὸ μυλωθρεῖν κράτιστον;

148. θεοῖσιν ἐχθρός: an old expression, practically equivalent to an adj., in which the old dat. ending was retained long after it had gone out of use in current speech.

150. χρήσαι: see μοι. — τοίνυν: confirms and emphasizes what Davus had said before (κρέμασον): *yes, treat me, I say, as an enemy*. — δίκην: cf. Eur. *Hee*, 1162 αἱ δὲ πολεμίων δίκην ξυναρπάσσαι τὰς ἐμὰς εἶχον χέρας, *adesp.* 439 K.

151. ἂν λάθῃ σε: *if she eludes you*, i.e. if you don't see her.

153. This shameless lie is exposed in vv. 198 ff. The truth was that Glycera only with reluctance consented to accept the hospitality urged upon her by Myrrhina. Davus had had no part whatever in the matter.

154. ὑποδέχεσθαι: *to offer hospitality*, cf. 211.

155. τίς ἔσομαι: *what am I to be in return for this service?* He expected the answer εὐλεύθερος. For ἔσομαι in the sense of γενήσομαι see *Men.* 223, 2 K., quoted in the next note.

156. σκέψ'. ἐπίβλεψ', κτέ.: *look you, consider what life you want*. For the repetition of the *inv.* cf. *Aristoph.* *Vesp.* 1170 ἰδοῦ, θεῶ τὸ σχῆμα καὶ σκέψαι μ'. In the lacuna of four letters before ἐπίβλεψ' either a word of two short syllables must be restored or a long monosyllabic word, for βλ makes position in comedy, as in tragedy, with rare exceptions, e.g. *Men.* 638 and 683 (?) K. — οὐδ' δέει: cf. *Men.* 223, 2 K. *ἔσει δ' ὅ τι ἂν βούλῃ* . . . ὅ τι βούλει δ' ἔλθω, *Plut. Mor.*

ΔΑΟΣ (trying to frighten him)

εἰς ^τμυλῶνα βάλλ', ἐὰν ^τ
οὔτοσὶ φερόμενος ἡμῶν ^τμὴ δέῃ τιν' ἐν ^τξύλῳ.

ΜΟΣΧΙΩΝ

βούλομαι δὲ προστάτην σε πραγμάτων ἐμῶν λαβεῖν ^[330]
160 καὶ ^τδιοικητήν, στρατηγόν, Δᾶε· ^τμή μ' ἐ νῦν προδῶς.

ΔΑΟΣ

οὐ μάλ' ἀποφράττουσιν εὐθύς, ἀλλ' ἔχεις ^τεἴσω δραμεῖν.

602C εἰλοῦ βίον ἀριστον, a Pythagorean maxim.

157 f. Davus parries the threat by a suggestion that is sure to terrify Moschion, viz. that the big soldier (οὔτοσί) is sure to come and wreak vengeance on him for taking Glycera. — μυλῶνα: cf. Eur. Cycl. 240 ἡ ^τμυλῶνα καταβαλεῖν.

158. οὔτοσί: Polemon. — φερόμενος: cf. E. 304. — δέῃ τιν' ἐνξύλῳ: *clap some one in the stocks*, cf. Aristoph. Eq. 705 ἐν τῷ ξύλῳ δῆσω σε, νῆ τὸν οὐρανόν. For the indefinite τὶς, rhetorically more effective in threats than the definite σέ, cf. Nub. 1491 κἀγὼ τιν' αὐτῶν τήμερον δοῦναι δίκην ἐμοὶ ποιήσω, Lys. 446 παύσω τιν' ὑμῶν τῇσδ' ἐγὼ τῆς ἐξόδου, Eur. Cycl. 210 τάχα τις ὑμῶν τῷ ξύλῳ δάκρυα μεθήσει.

159 f. Moschion at once drops his domineering air and submits himself unreservedly to the direction of Davus. — Other pure trochaic lines are vv. 175, 196, S. 382, and fr. 23. 3 K.

160. στρατηγόν: cf. Plaut. Mil. 1160 (Acroteleutium to the slave Palaestrio) impetrabis, imperator, Bacch. 759 (Pistoclerus to his slave Chrysalus) o imperatorem probum.

161-173. The text of these lines is in a desperate condition. From the hints which are preserved here and

there, however, a context has been tentatively supplied. The course of the dialogue seems to be about as follows: Davus has already played upon the vanity of Moschion to the extent of making him believe that Glycera is ready to fall into his arms and that she has been brought into his mother's house with this purpose. Moschion's lingering suspicions of the veracity of Davus have been allayed and Davus put in command of his master's interests as a consequence of the suggestion that a hostile demonstration on the part of Polemon may be expected at any moment. When Davus now suggests to Moschion that he go indoors, Moschion again becomes suspicious, especially at Davus' hint that he will need a large sum of money to buy off Polemon. At length Moschion apparently agrees to stay indoors, besieged, while Davus tries to placate Polemon; if that cannot be done he will fight.

161. οὐ μάλα: *ominino non*. The neg. strengthened by μάλα has here a reassuring tone, *by no means, as you expect*. Cf. Aesch. Pers. 384 καὶ μάλ' Ἑλένης στρατὸς κρυφαῖον ἔκπλοον οὐδαμῇ καθίστατο, Herod. 6. 3 τὴν μὲν γενομένην αὐτοῖσι αἰτίην οὐ μάλα ἐξέφανε. In

ΜΟΣΧΙΩΝ

ἀλλ' ὄρα, τί εἰ' ἑκδιδοίης ἑκδοτῶν μ' ;

ΔΑΟΣ

ἐὰν σὺ δῶς

ἑπτὰ χρυσίου τάλαντα—

ΜΟΣΧΙΩΝ

παντοπωλεῖν σ' οἶομ' ἄν.

ΔΑΟΣ

Μοσχίων, ὦρα φρονεῖν ἔστ'. ἡγόρακα σίτον πολύν. [365]
 165 ὁμνύω νῆ τὴν Ἀθηναίαν, ἐν πολέμῳ καθέσταμεν.
 εἴτ' ἐμὲ ταύτ' ἔα διοικεῖν. δεῖ δὲ μάλλον ἄντικρυσ'
 ὁδῶδεκ' ἑκτεῖσ' ἢ γενέσθαι σκαιόν, ὅστις εὖ φρονεῖ.

Homer the order is always μάλ' οὐ. — ἀποφράττουσιν: the στρατηγός uses a military term, *blockade*. The pres. is used with fut. meaning; hence εὐθὺς for ἤδη. Cf. for this "prophetic present" v. 190, Aristoph. Eq. 127 ἐνταῦθ' ἔνεστιν, αὐτὸς ὡς ἀπόλλυται. In Lucian's skit Dial. meretr. 9, which is freely based on this play, the jealous Polemon says to his slave (ch. 5) ὠπλισμένοι ἡκόντων (οἱ Ὁράκες) ἐμφράξαντες τὸν στενωπὸν τῇ φάλαγγι. — εἴσω: cf. vv. 172, 229.

162. τί εἰ: cf. Eur. Hel. 1043 τί δ' εἰ . . . κτάνοιμ' ἀνακτα: Aristoph. Nub. 769 τί δῆτ' ἄν, εἰ. — ἐκδιδοίης ἑκδοτον: *propose to betray*, cf. Aeschin. 3. 73 Κερσοβλέπτῃν . . . ἑκδοτον ποιῆσαι. The cognate vb. is often used with this adj., as in Dem. 23. 85 ἐὰν μὴ τὸν ἐκτέην ἑκδοτον δίδωσι.

163. χρυσίου: cf. Eur. 112 K. ἔχων στατήρας χρυσίου τρισχιλίων. παντοπωλεῖν, κτέ.: *I suppose you'd traffic in anything*. παντοπώλης is used disparagingly in Anaxippus I. 10 K. Moschion puts a false construction on Davus'

words. — ἄν: regularly separated from its vb. by οἶομαι and similar words, see GMT. § 220. 1.

164. ὦρα φρονεῖν: *it's time to be sensible*. Cf. Eur. Heracleid. 288 ὦρα προνοεῖν, πρὶν ὄροις πελάσαι στρατὸν Ἀργείων, Aesch. Suppl. 176 παῖδες, φρονεῖν χρῆ. — ἡγόρακα σίτον: by pointing to his wallet (cf. v. 230) crammed with provisions (doubtless bought for a wholly different purpose) Davus proves to Moschion that he is in earnest in anticipating a siege.

165. Menander seems to admit the dactyl (ἐν πολέμῳ) into trochaic verse, but not so freely as Aristophanes, cf. vv. 166 (εἴτ' ἐμέ), 220 (πορρίδιον), S. 480 (ὑπέρρον). But the text is uncertain in all but one of these cases. The word-division must be — — —, except where the dactyl is contained in a single word.

166. διοικεῖν: cf. διοικητὴν v. 160.

167. δώδεκα: so, τάλαντα, cf. v. 163. ἐκτεῖσαι: cf. Herod. 6. 92 ζημὴ χεῖλια τάλαντα ἐκτεῖσαι. γενέσθαι σκαιόν: *show one's self a fool*. — ὅστις εὖ

ΜΟΣΧΙΩΝ

γραυσί' τοῖα στρύζε, μιᾶρέ.

ΔΑΟΣ

σκεπτέον γ' εἰ σπείσομαί,
φημ', ἐφ' οἷς εἶρηκα' τούτοις.

ΜΟΣΧΙΩΝ

μὰ Δία σὺ στρατηγὸς οὐκ' [370]
170 ἦσθας, ἀλλὰ τυροπῶλει, καὶ τὸ λοιπὸν ἐν πέδαις —

ΔΑΟΣ

ταῦτα μέντοι φῆς ἢν' εὖ δρῶ σ'; ἀλλὰ μὴ μέλλ', εἰς δὲ τὴν
οἰκίαν ἄπελθε, τρόφιμε.

ΜΟΣΧΙΩΝ

δεῖ μάλιστα μ' ἐπιτρέπειν

φρονεῖ: cf. Eur. Troad. 400 φεύγειν μὲν
οὐν χρὴ πόλεμον ὅστις εὖ φρονεῖ.

168. γραυσί: talk fit only for old
women was proverbially λῆρος, cf. Plat.
Theaet. 176 b ὁ λεγόμενος γραῶν ὕθλος (ἡ
παροιμία ἐπὶ τῶν μάτην ληρούντων Suid.
s. γραῦς χορεύει), Gorg. 527 λ μῦθος . . .
ὥσπερ γραῖς. — στρύζε: *mutter, crouk*.
στρύζειν is a rare collateral form of
τρύζειν, which differs but slightly in
meaning from τρίζειν. Cf. Aristoph. Lys.
506 τοῦτο μὲν, ὃ γραῦ, σανατῇ κρώξαις. —
μιᾶρέ: cf. vv. 215, 216, S. 200. — σκε-
πτέον γε: *you've got to consider, at least*.
Cf. Aristoph. Eq. 35 ἀλλ' ἐτέρᾳ πῃ σκε-
πτέον. This verbal is often used by Plato
and Aristotle to introduce a subject of
discussion. — εἰ σπείσομαι, κτέ.: *whether*
I'm to make peace with them.

169. ἐφ' οἷς εἶρηκα: *on the terms*
I've mentioned (in v. 163), i.e., ap-
parently, on the basis of money. Cf.
Aristoph. Av. 1602 καὶ διαλλαττώμεθα

ἐπὶ τοῖσδε, Eur. Phoen. 1240 ἐπὶ τοῖσδε
δ' ἐσπείσαντο. — τούτοις: the enemy,
Polemon and his followers. The dat.
is the usual constr., cf. Aristoph. Lys.
1040 ἀλλὰ νυνὶ σπένδομαί σοι.

170. ἦσθας: *you are not, as it seems*.
The impf. "of sudden realization of
the real state of affairs," see on v. 385
and E. 902. For the form see on E. 156.
— τυροπῶλει: *be a cheese-seller* instead.
The petty trade is contrasted with the
honorable profession, as in Aristoph.
Ran. 1369 ἀνδρῶν ποιητῶν τυροπωλῆσαι
τέχνην. — ἐν πέδαις: see on H. 3 and
cf. Aristoph. Vesp. 435 εἰ δὲ μή, 'ν πέδαις
παχείαις οὐδὲν ἀριστήσετε.

171. ταῦτα, κτέ.: *is this what you*
say to get me to do you a service?

172. οἰκίαν: a general term for the
residence, εἰς οἰκίαν εἰσών, 229. When
Mosechion goes into the house he repairs
to the men's apartments, εἰς οἶκον: see
on v. 417. μάλιστα: *probably, if*

σοί γε παραμυθεῖσθ' ἐκείνους, εἰ δὲ μή, τότ' ἐπιέναι
ἐπὶ θεοῖς ἐχθρῶ πτεροφόρῳ χιλιάρχῳ;

ΔΑΟΣ

καὶ μάλα. J², quat. y,
p. 8

ΜΟΣΧΙΩΝ

175 εἰσιὼν δέ μοι σύ, Δᾶε, τῶν ὅλων κατὰσκοπος [376]
πραγμάτων γένου· τί ποιεῖ· πῶδ' ἔστιν ἡ μήτηρ· ἐμὲ
εἰς τὸ προσδοκᾶν ἔχουσι πῶς· τὸ τοιουτὶ μέρος
οὐκ ἀκριβῶς δεῖ φράσαι σοι· κομψὸς εἶ.

ΔΑΟΣ

πορεύσομαι.

ΜΟΣΧΙΩΝ

περιπατῶν δὲ προσμένῳ σε πρόσθε τῶν θυρῶν ἐγώ. [380]
Exit Davus into the house of Pataecus.

possible, Lat. potissimum. Cf. Soph. Phil. 617 μάλισθ' ἐκούσιον λαβῶν, εἰ μὴ θέλοι δ', ἄκοντα. In prose the alternatives are generally introduced by μάλιστα μέν and εἰ δὲ μή.

173. παραμυθεῖσθαι: appease, lit. talk over, cf. Thuc. 3. 75. 4 Νικόστρατος δὲ αὐτοὺς ἀνίστη τε καὶ παρεμυθεῖτο.

174. πτεροφόρῳ χιλιάρχῳ: a certain beplumed brigadier, referring to the imposing crest of feathers on Polemon's helmet, cf. Aristoph. Pac. 1172 θεοῖσιν ἐχθρὸν ταξίαρχον προσβλέπων τρεῖς λόφους ἔχοντα, Ach. 965 τρισὶ κατὰσκίος λόφοις. The jealous Polemon in Luc. Dial. meretr. 9; likewise a chiliarch, wears a splendid uniform, ἐφεστρίδα περιπόρφυρον ἐμπεπορημένος. The omission of the art. with χιλιάρχῳ gives about the same effect as the use of τις as "the indefinite of insinuation"; see on vv. 158, 224.

175. At this point a plan of action seems to have been agreed upon. Moschion, persuaded that Polemon will

soon begin hostilities, has consented to remain in the house while Davus is trying to placate the enemy. We now see that Moschion, far from intending to be cooped up in the house, practically a prisoner, hopes to be able to enjoy there the society of Glycera. He therefore sends Davus in to learn how the land lies.

176. ποιεῖ: i.e. Glycera. For the spelling see on H. 1. — ἐμέ: obj. of προσδοκᾶν.

177. εἰς τὸ προσδοκᾶν: cf. Dem. Phil. 3. 46 οὐ γὰρ οὕτως ἔχθ' ὑμῖς οὔτε πρὸς τὰ τοιαῦτ' οὔτε πρὸς τᾶλλα, ἀλλὰ πῶς: — μέρος: rôle; see on E. 17.

178. κομψός: clever, cf. Aristoph. Vesp. 649 κομψὸν ἐν συνοσίᾳ, Cratin. 307 K. κομψὸς θεατῆς, and for the thought Aristoph. Eq. 233 γνωσθήσεται· τὸ γὰρ θέατρον δεξιόν. Sometimes κομψός seems to imply readiness of speech as well as of wit, cf. Eur. Cycl. 315 κομψὸς γενήσεται καὶ λαλίστατος, Suppl. 426 κομψὸς γ' ὁ

180 ἄλλ' ἔδειξεν μὲν τι τοιοῦθ' ὡς προσήλθον ἑσπέρας·
 προσδραμόντ' οὐκ ἔφηνγεν, ἀλλὰ περιβαλοῦσ' ἑέσπασε.
 οὐκ ἀηδής, ὡς ἔοικέν, εἰμ' ἰδεῖν οὐδ' ἐντυχεῖν,
 οἶμαι, μὰ τὴν Ἀθηνᾶν, ἀλλ' ἑταίραις προσφίλῃς.
 τὴν δ' Ἀδράστειαν μάλιστα νῦν ἄρ' ὦρα προσκύνειν. [385]

Davus returns from his errand.

ΔΑΟΣ

185 Μοσχίων, ἡ μὲν λέλονται καὶ κάθεται.

ΜΟΣΧΙΩΝ

φιλάτῃ.

κῆρυξ καὶ παρεργάτης λόγων, and the definition of κομψεία given by Hesychius, ποικιλῆ λαλιὰ καὶ πανουργία. — πορεύσομαι: cf. v. 65.

180. ἔδειξεν: subj. Glycera. — τι τοιοῦτον: *some such feeling*. — ἑσπέρας: cf. v. 33.

181. ἐπέσπασε: sc. ἐμέ, *drew me to her*, cf. Plut. Vit. Cat. 27. 2 ἐπισπάσας τῆς χειρὸς ὁ Κάτων τὸν Μουνάτιον ἀνήγαγε. The mid. is more commonly used in this sense, as in Arist. Hist. animal. 613 b 19 ἐπισπάται ὁ πέρδιξ τὸν θηρέοντα. Glycera's conduct appears in a very different light in Agnoia's narrative, vv. 35 ff.

182. οὐκ ἀηδής: a common litotes, cf. Plat. Apol. 41 b οὐκ ἂν ἀηδὲς εἴη, Plut. Vit. Luc. 22. 1 ἀνὴρ εἰπείν οὐκ ἀηδής. — ἐντυχεῖν: cf. [Plat.] Ep. 360 c οὔτε ἀχαρίς ἐστὶν ἐντυχεῖν (Headlam), Theoph. Char. 19. 3 δυσέντυκτος εἶναι καὶ ἀηδής.

183. The complacency with which Moschion contemplates his own attractiveness to the fair sex is matched by that of Pyrgopolinices in the Miles of Plautus, who ait sese ultro omnis mulieres sectarier (v. 91), and who confesses Venus me amat (985), nepos sum Veneris (1264).

Cf. also vv. 58, 68, 1021, 1223, 1227. For the pl. ἑταίραις see on v. 53. Aristænetus, Ep. 1. 27, describes such a breaker of hearts: φυσῶν αὐτὸς ἑαυτὸν ολεται μόνος ἀξιέραστος εἶναι ταῖς γυναιξὶ καὶ πρεπόντως τῷ κάλλει ποθεῖσθαι.

184. The goddess Adrasteia, associated with Nemesis and often confounded with her, was supposed to punish those who uttered boastful or arrogant words. In Aesch. Prom. 936 the chorus warns Prometheus οἱ προσκυνούντες τὴν Ἀδράστειαν σοφοί, cf. in [Eur.] Rhes. 342 the prayer Ἀδράστεια μὲν ἂ Διὸς παῖς εἶργει στομάτων φθόνον. Cf. also Dem. 25. 37 Ἀδράστειαν μὲν ἀνθρωπος ὧν ἔγωγε προσκυνῶ, Plat. Rep. 451 a προσκυνῶ δὲ Ἀδράστειαν . . . χάριν οὐ μέλλω λέγειν, [Eur.] Rhes. 468 σὲν δ' Ἀδραστεία λέγω. In Alciph. Ep. 1. 33. 5 Nemesis is deprecated in the same spirit, and φθόνος in Soph. Phil. 776 φθόνον πρόσκυσον takes the place of the personification. Cults of Adrasteia and of Nemesis were established in Attica before the time of the Peloponnesian War. μάλιστα νῦν ἄρ' ὦρα: *It's especially timely now, as it seems*. On ὦρα, with which the copula is regularly omitted, see note on v. 164.

ΔΑΟΣ

ἡ δὲ μήτηρ σου διοικεῖ περιπατοῦς' οὐκ οἶδ' ὅ τι.
εὐτρεπὲς δ' ἄριστόν ἐστιν. ἔκ δὲ τῶν ποουμένων
περιμένειν δοκοῦσί μοί σε.

ΜΟΣΧΙΩΝ

καὶ πάλαι μένους' ἐμέ.'

εἴμ' ἀηδής; εἰπᾶς αὐταῖς καὶ παρόντα μ' ἐνθάδε; [390]

Davus makes a gesture of negation.

190 ἄγε δὲ νῦν τούτῳ λέγ' ἐλθών.

ΔΑΟΣ

ὥς ὁράς, ἀναστρέφω.

Davus reënters the house.

ΜΟΣΧΙΩΝ

εἰ μὲν αἰσχύνοιτο μ' εἰπεῖν, βασανίῳ μὲν δηλαδὴ
παρακαλῶ Δᾶον δὲ μάρτυν. τὴν δὲ μητέρα σφόδρα 1034 K.

186. διοικεῖ: *is busy about*.

188. καὶ πάλαι, κτέ.: *they've been waiting for me a long time, too*.

189. εἴμ' ἀηδής: a confident question, *Am I distasteful?* equivalent to the assertion οὐκ ἀηδής εἰμι in v. 182. The neg. in the MS. before εἴμ' ἀηδής gives the right interpretation but spoils the meter; its presence is due to the fact that no sign of interrogation is used. — παρόντα: the partic., instead of the infin., in indirect discourse after a vb. of saying is confined almost entirely to poetry and is there unusual. The object clause represents an actual, not merely a reported, fact, *Did you also tell them of my presence?* See GMT, § 910, Kühner-Gerth § 484. 18, Anm. 2.

190. ἀναστρέφω: *I am there and back again*, lit. *I return*, — the answer of a zealous servant, cf. Plaut. Trin. 1109 illic sum atque hic sum. The "prophetic pres." takes the place

of a fut., cf. Men. 198 K. παρέσομαι γὰρ ἐν δύο, Plaut. Amph. 969 iam hic ero, quom illic censebis esse me.

191. Moschion coaches himself for the expected meeting with Glycera.

αἰσχύνοιτο: subj. Glycera. — μ' εἰπεῖν: *to address me*. For the acc. with εἰπεῖν and similar vbs., a usage confined to poetry, see Kühner-Gerth § 409, Anm. 3. μοί is unlikely, for though it suffers elision in Homer it rarely does in Attic. βασανίῳ: *I shall question her closely*, i.e. draw from her in this way an acknowledgment of her affection. Moschion does not for a moment doubt her attachment to him, but is prepared to find her somewhat shy about betraying her feeling.

192. παρακαλῶ: the vox propria for the summoning of witnesses, e.g. Lys. 14. 28 πολλοὺς παρακαλέσας. μάρτυν: in predicate apposition. μάρτυν, attested for Menander by Photius, is a

εἰσιόντ' εὐθὺς φιλήσαι δεῖ μ', ἀνακτήσασθ' ὅλως,
 εἰς τὸ κολακεύειν τρέπεσθαι, ζῆν τε πρὸς ταύτην ἀπλῶς.
 195 ὥς γὰρ οἰκείῳ κέχρηται τῷ παρόντι πράγματι. [396]
 ἀλλὰ τὴν θύραν ψοφεῖ τις ἐξιών.

Davus returns, apparently crestfallen.

τί τοῦτο, παῖ;

ὥς ὀκνηρῶς μοι προσέρχει, Δαε.

ΔΑΟΣ

ναὶ μὰ τὸν Δία·

πάνν γὰρ ἀτόπως. ὥς γὰρ ἐλθὼν εἶπα πρὸς τὴν μητέρα
 ὅτι πάρει, "μηθὲν ἔτι τούτων." φησί, "πῶς ἀκήκοεν: [400]
 200 ἦ σὺν λελάλληκας πρὸς αὐτὸν ὅτι φοβηθεῖς ἐνθάδε
 ἡ καταπέφευγ' αὐτῇ πρὸς ἡμᾶς: φεῦγε· μὴ ὥρας σύ γε."

metaplastic form of *μάρτυρα*, as *μάρτυς* is of *μάρτυρος*. — *σφόδρα*: *decidedly*, modifying the whole predicate, as in Aristoph. *Ach.* 71 *σφόδρα γὰρ ἐσφώδμην ἐγώ*, Arist. *Hist. animal.* 575b 18 *σφόδρα δοκεῖ σημείον εἶναι*, and especially in exclamations, *ὥς σφόδρα*, etc.

193. *ἀνακτήσασθαι*: cf. Arist. *Oec.* 1349A 31 *ποιήσας δὲ τοῦτο ἀνεκτήσατο τοὺς πολίτας*.

194. *κολακεύειν*: cf. Plaut. *Cist.* 92, where Selenium tells of the arts of her lover, inde in amicitiam insinavit cum matre at mecum simul blanditiis, muneribus, donis: a translation of Men. 558 K. *κολακεύων ἐμέ τε καὶ τὴν μητέρα*. — *ζῆν πρὸς ταύτην*: see on Pet. fr. v. 39, p. 99.

196. *ψοφεῖ*: see on E. 660.

198. *ἀτόπως*: sc. a vb. like *ἐπεσεν* or *συνέβη*, cf. Plat. *Polit.* 226 c καὶ μάλ' ἀτόπως *ξυμβαῖνον*.

199. *μηθέν, κτέ.*: sc. *λέγε*, *no more of that*. — *πῶς ἀκήκοεν*: viz. that Glycera had come to her house.

201. *φεῦγε*: cf. S. 373 *φεῦγε*, *Χρυσ.* — *μὴ ὥρας, κτέ.*: a formula of imprecation equivalent to "plague take you," lit. *may you not come to next year*. The phrase was originally *εἰς ὥρας* or perhaps even *εἰς τὰς ἐτέρας ὥρας*, to judge by the formula used in good wishes, e.g. Theocr. 15. 74 *κῆς ὥρας κῆπειτα, φίλ' ἀνδρῶν, ἐν καλῶς εἰης* (cf. Aristoph. *Nub.* 562 *ἐς τὰς ὥρας τὰς ἐτέρας εὖ φρονεῖν δοκῆσετε*), but this was early shortened to the acc. without the prep., as here (cf. Aristoph. *Lys.* 1037 *ἀλλὰ μὴ ὥρας ἵκοισθε*, where Bentley would read *μὴ 's ὥρας*), or to the adverbial dative *ὥρασι* *betimes*, as in Aristoph. *Lys.* 394, or *ὥρασι*, e.g. Luc. *De salt.* 5 *μὴ ὥρασι ἄρα ἱκοίμην*. The scholiast to Luc. l.c. (cf. also ad *Dial. deor.* 9. 4 and *Dial. meretr.* 10. 3) declares the dat. an Attic solecism and *μὴ ὥρας* the correct form, adding the explanation *σημαίνει δὲ τὸ μὴ εἰς τοῦτον χρόνον φθάσαι*. For *εἰς ὥρας* meaning *next year* cf. [Plat.] *Ep.* 7. 346 c *μένε . . . τὸν ἐν αὐτὸν τοῦτον· εἰς δὲ ὥρας ἄπειθι*.

‘φήσ’, “ἴκοι, ἀλλ’ ἐς φθόρον σὺ νῦν βάδιζε, παιδίον, ἐκποδών.” ἄκουε δὴ νῦν· πάντ’ ἀνῆρπαστ’ ἐκ μέσου, ὥς ἐφεδρεῦν ἐν παρόντα σ’ ἥδεσαν.

ΜΟΣΧΙΩΝ (indignantly)

μαστιγία,

[405]

205 ἄρα γελάσαι μοι—

ΔΑΟΣ

γέλοιον; ἡ μὲν οὖν μήτηρ—

ΜΟΣΧΙΩΝ

τί φῆς;

εἰσάγειν ἄκουσαν αὐτήν, καὶ τὸ πρᾶγμα οὐχ ἔνεκ’ ἐμοῦ:

The phrase is restored in Men. 530.11 K. μὴ ὥρας σὺ γέ ἴκοιο (Fritzsche, Headlam).

202 f. *ἐς φθόρον* . . . *ἐκποδών*: cf. Aristoph. Eq. 1151 ἀπαγ’ ἐς μακαρίαν ἐκποδών, Aesch. Sept. 252 οὐκ ἐς φθόρον; Herond. 6. 15 ἐκποδών ἡμῖν φθείρεσθε, and the vb. *εἰσφθείρεσθαι* v. 403, S. 372.

203. *ἄκουε δὴ νῦν*: this phrase is found in Aristoph. Eq. 1014, Av. 1513, Soph. El. 947, Eur. Hec. 831, H. F. 1255, I. A. 1009, 1146, Orest. 237, 1181, Phoen. 911, 1427, and elsewhere.

203 f. *πάντ’ ἀνῆρπαστο* . . . *ἥδεσαν*: *all was lost, snatched from your grasp, as soon as they know that you were here lying in wait*. Cf. S. 346 τὰ πράγματα ἀνατέριπται, and for a similar use of *ἐκ μέσου* Euripion 8. 5 K. *τίς ἐκ μέσου τὰ θερμὰ δεινός (έστιν) ἀρπάσαι*: Anaxipp. 1. 6 K. *τὴν θείαν ἡράνισαν ἐκ τοῦ μέσου*. — *ὥς*: almost = *ὥς τάχιστα*, ut, simul ac. See Kuhner-Gerth § 556, 1 v.

ἐφεδρεῦν: *lie in wait as an ἐφεδρος*, the odd contestant in a wrestling or boxing match, who was left over to engage the winner of the preliminary bouts. See Luc. Hermot. 40 ἐφεδρεῖ περιμένων, ἐστ’ αὖ ἐκείνοι ἀγωνίζονται, . . . καὶ ἐστι

τοῦτο οὐ μικρὰ εὐτυχία τοῦ ἀλληλοῦ, τὸ μέλειν ἀκμήτα τοῖς κεκμηκόσι συμπεσεῖσθαι. At the contest between Aeschylus and Euripides in the Frogs of Aristophanes it was the purpose of Sophocles *ἐφεδρος* καθεδεῖσθαι (v. 792). — Observe that the syl. before *δρ* is long. The tragic poets show a tendency to this measurement in *ἔδρα* and compounds (Tucker *Class. Rev.* XI, p. 342). In Aristophanes it is found in anapaestic and iambic meter in Av. 686 (*ὀλιγὸδρανέες*) and Plut. 1153 (*ἰδρύνασθε*); cf. Herond. 4.92 (*ἔδρη*).

μαστιγία: cf. S. 95, 112.

205. *γελάσαι μοι*: the intercepted word was *τολυᾶς* or the like. For the dat., regular with *ἐπι-* and *ἐγ-γελᾶν*, cf. Aristoph. Nub. 560 *τούτοισι γελᾶν*, Eq. 696 *ἐγέλασα ψολοκομπῆαις*, Soph. Aj. 957 *γελᾶ δὲ τοῖσδε* . . . *ἄχεσιν*. — *γέλοιον*: *se, ἐστί*; Davus pretends that it was no laughing matter, and was about to say that Myrrhina certainly (*μὲν οὖρ*) did not so treat it.

206. *εἰσάγειν*: cf. v. 143. The subj. *τὴν μητέρα* is readily understood from *ἡ μήτηρ* above. — *ἄκουσαν*: cf. *φοβηθεῖσα* v. 200.

ἔϊπας ὥς πέπικας ἐλθεῖν πρὸς μ'.

ΔΑΟΣ (as if trying to remember)

ἐγὼ δ' εἶρηκά σοι
ὥς πέπεικ' ἐλθεῖν ἐκείνην; μὰ τὸν Ἀπόλλω, γὰρ μὲν οὐ.

ΜΟΣΧΙΩΝ

ἡμδαμοῦ δόκει λάθρα¹ μου πολὺ καταψεύδεσθ' ἐμοί,² [410]
210 ὅς γε καὶ τὴν μητέρ' αὐτὸς ταῦτα συμπεπικέναι
ἀρτίως ἔφησθα, ταύτην ἐνθάδ' ὑποδέξασθ' ἐμοῦ J³, quat.y, p.9
ἔνεκα.

ΔΑΟΣ (as if recalling with difficulty)

τοῦθ', ὁρᾶς, ἔφην. ναί· μνημονεύω.

ΜΟΣΧΙΩΝ

καὶ δοκεῖν
ἔνεκ' ἐμοῦ σοι τοῦτο πράττειν;

ΔΑΟΣ

οὐκ ἔχω τοῦτ' ἐφράσαι·
ἀλλ' ἔγωγ' ἔπειθον.

ΜΟΣΧΙΩΝ (threateningly)

εἶεν· δεῦρο δὴ βάδιζε.

ΔΑΟΣ

ποῖ; [415]

ΜΟΣΧΙΩΝ

215 μῶν,³ μιάρ', ὀνήσει;

207. εἶπας: in v. 153. — πέπικας: hence that she came willingly.

209. ἡμδαμοῦ δόκει, κτέ.: don't think you're lying to me wholesale without my knowing it! Equivalent to μὴ δόκει λαθεῖν με καταψευδόμενος. For ἡμδαμοῦ in prohibitions cf. Philem. 115 K. ἡμδαμοῦ σκέψη φυγεῖν, and for λάθρα w. gen. see Kühner-Gerth § 421. 4.

210. ὅς γε: quippe qui, cf. Soph.

O.T. 35 ὅς γ' ἐξέλυσας . . . σκληρὰς αἰδοῦ δαμόν. — ταῦτα: explained by ταύτην ὑποδέξασθαι, see on E. 91.

212. ὁρᾶς = ὥς ὁρᾶς, cf. v. 388. — δοκεῖν: const. w. ἔφησθα.

214. ἔπειθον: conative. I did try to persuade her. δεῦρο δὴ βάδιζε: cf. Aristoph. Nub. 58 δεῦρ' ἔλθ', ἵνα κλάῃς.

215. μῶν ὀνήσει: it won't do you any good, will it? i.e. to have lied in

ΔΑΟΣ (stammering)

τὸ δεῖνα, Μοσχίων, ἐγὼ τότε —
μῖαρός εἰμ', ἔγνων.

ΜΟΣΧΙΩΝ

φλυαρεῖς πρὸς με.

978 K.

ΔΑΟΣ

μὰ τὸν Ἀσκληπιόν,
οὐκ ἔγωγ'. ἐὰν ἀκούσης. τυχὸν ἴσως οὐ βούλεται
'διατελεῖν' σ' ἐξ ἐπιδρομῆς ταῦθ', ὡς ἔτυχεν, ἀλλ' ἀξιόι

this way. Moschion acts as if about to give Davus a beating. — τὸ δεῖνα: equivalent to *let me see, bless me*, used by one who through embarrassment cannot think of the right word or for some reason does not wish to speak it. As the scholiast to Luc. Vit. auct. 19 explains the idiom, it serves to reveal the underlying thought through the very indefiniteness of the word. In the present passage Davus starts with his explanation before he has thought what it is to be; at first he spars for time (τὸ δεῖνα), then breaks down and confesses. Similarly in Aristoph. Thesm. 620 ff. the κηδεστῆς of Euripides, parading as a woman, when asked the name of her husband stammers τὸν δεῖνα γιγνώσκεις, τὸν ἐκ Κοθωκιδῶν: . . . ἔσθ' ὁ δεῖν', ὅς καί ποτε τὸν δεῖνα τὸν τοῦ δεῖνα —. The embarrassment may be due to the desire to avoid using an objectionable word, as in S. 345 and in Aristoph. Ach. 1149 ἀνατριβόμενῳ τε τὸ δεῖνα, or to a real or assumed forgetfulness, as in Aristoph. Ran. 918, where Dionysus, unable to call to mind the name of Aeschylus, refers to him as ὁ δεῖνα. In Plautus perii or malum serves the same purpose: in Merc. 721 Lysimachus merely stammers illa —

illa edepol—vae mihi, etc. See Starkie on Aristoph. Vesp. 524.

216. πρὸς με: criticized by Charax (Bekk. Anec. 1154), who demands πρὸς ἐμέ. See Kühner-Blass § 90. 6b. — The anapaest in the sixth foot, contained in three words, is the only instance of the kind in the tetrameters of the Cairo MS.

217. ἐὰν ἀκούσης: Davus has now recovered himself and has thought of a way out of his dilemma. The action of Myrrhina has seemed to give the lie to all that has been said to Moschion; but possibly, he now suggests, Glycera simply prefers to be wooed in a more conventional way.

218. διατελεῖν ἐξ ἐπιδρομῆς ταῦτα: *to finish this business by assault*, as he had begun it. The metaphor suggests the suddenness and unexpectedness of a military onslaught, and is often used in the meaning *suddenly*. — ὡς ἔτυχεν: *affluently*, used adverbially in all periods to qualify a vb. in the pres. as well as in the past, e.g. Xen. Mem. 3. 9. 13 ὡς ἔτυχεν ζημιουῖσθαι, Philom. 137 K. ὁ γίγνεται ὡς ἔτυχ' ἐκάστω, Plut. Mor. 879 c οὐδὲν τῶν καλῶν εἰκῇ καὶ ὡς ἔτυχεν γίγνεται.

220. αὐλητρὶς: the word is almost the equivalent of *ἐταῖρα*. — πορνίδιον

πρότερον ἴδέναι σ', ἀκούσαι τὰ παρὰ σοῦ γέ, νῆ Δία. [420]
 220 οὐ γὰρ ὡς αὐλητρὶς οὐδ' ὡς πορνίδιον τρισάθλιον
 ἦλθε.

ΜΟΣΧΙΩΝ (reassured)

νῦν δοκεῖς λέγειν μοι, Δᾶέ, τι πάλιν.

ΔΑΟΣ

δοκίμασον.

ἦδε σοὶ πάρεστιν, οἶμαι· καταλέλοιπεν οἰκίαν
 οὐ φλυάρῳ τόν τ' ἔραστήν. εἰ σὺ τρεῖς ἢ τέτταρας
 ἡμέρας σ' ἔδει, προσέξει σοί τις· ἀνεκοινοῦτό μοι [425]
 225 ταῦτ'· ἀκούσαι γὰρ ὅλα δέῃ νῦν.

ΜΟΣΧΙΩΝ

ποῦ σέ δήσας κατάλιπῳ.

τρισάθλιον: cf. com. adesp. 120 K. πορνιδίῳ τρισαθλίῳ ἐαυτὸν οὕτω παραδέδωκεν.

Note the dactyl in the fifth foot and see on v. 166.

221. δοκίμασον: put it to the test, viz. ὃ τι λέγω.

222. ἦδε σοὶ . . . οἶμαι: this girl's here for you, I think. Then follow his reasons for this opinion. σοὶ is stressed and practically = σοῦ ἔνεκα.

223. οὐ φλυάρῳ = οὐ παιδιᾷ, i.e. σπουδῇ, ἐπιτηδές, cf. Plat. Crit. 46b παιδία καὶ φλυαρία.

224. σ' ἔδει: will stoutly hold out, lit. will eat yourself; cf. Eng. "grit your teeth." The expression suggests both (1) patient endurance and (2) impatient fretting at that which must be endured. Both ideas have their origin in Homeric phrases, e.g. (1) Od. 1. 381 ὁδὰς ἐν χεῖλεσι φύντες, with which cf. Tyrt. 8. 32 Cr. χεῖλος ὁδοῦσι δακῶν and Aristoph. Ran. 43 δάκνω γ' ἐμαυτόν, ἀλλ' ὁμως γελῶ, (2) Il. 6. 202 ὃν θυμὸν κατέδων, with which cf. Aristoph. Vesp.

287 μὴδ' οὕτω σεαυτὸν ἔσθιε (see Starkie's note ad loc.), Alcæus com. 36 K. ἔδω δ' ἐμαυτὸν ὥσπερ πουλύπους, Plaut. Truc. 587 quisnam illic homost, qui ipsus se comest, tristis oculis malis? The thought of the passage above is similar to that of Ter. Eun. 187: when Thais asks Phaedria to absent herself from her for two days Phaedria answers, rus ibo: ibi hoc me macerabo biduom. τις: some one we know, the indef. of insinuation, cf. vv. 153, 168, 174, Aristoph. Ran. 552 κακὸν ἦκει τινί, Soph. Ant. 751 ἦδ' οὐκ θανέϊται καὶ θανοῦσ' ὀλεῖ τινα. ἀνεκοινοῦτό μοι: Davus now pretends that Glycera has asked him to convey this hint to Moschion; the time has arrived, he goes on to say, for Moschion to know all about it.

225. ὅλα = πάντα, a late usage, but cf. Soph. Aj. 1105 οὐχ ὅλων στρατηγός (see Jebb). ποῦ, κτί: where am I to leave you fettered?—that I may find you when the period of waiting is over.

Δᾶε· περιπατεῖν ᾿ποεῖς με περίπατον πολύν τινα.
ἀρτίως μὲν οὐκ ἄληθές ᾿πρός μὲ λελάληκας πάλιν.

ΔΑΟΣ

οὐκ ἔᾱς φρονεῖν μ᾿ ἄθορύβως. μεταβαλοῦ τρόπον τινὰ
κοσμίως τ᾿ εἴσω πάρελθε.

ΜΟΣΧΙΩΝ

᾿σιτ᾿ ἀγοράσει;

ΔΑΟΣ

καὶ μάλα· [430]

230 ἐφόδι᾿ οὐχ ὀράς μ᾿ ἔχοντα πλήρες ὃν τε τοῦτ᾿· ἐμοὶ δ᾿

226. **περίπατον πολύν**: in his vexation Moschion magnifies his troubles and assumes that he will have to spend the three or four days walking the streets.

227. Moschion again grows suspicious of Davus. He thinks—and rightly—that the last story (v. 224) is another lie.

228. Instead of defending himself Davus impatiently asks for time to think out a plan undisturbed. Under this pretext he induces Moschion to go to his room in the house.—**ἔᾱς . . . ἄθορύβως**: cf. Eur. Orest. 238 ἕως ἑώσι σ᾿ εὖ φρονεῖν ᾿Ερινύες, Plut. Vit. Fab. Max. 26. 4 οὐδὲ . . . εἶασε (ὁ Φάβιος) τὸ χαῖρον καὶ τεθαρρηκὸς τῶν πολιτῶν ἀθόρυβον καὶ βέβαιον.—**μεταβαλοῦ τρόπον τινά**: if the vb. is rightly restored the meaning probably is *right about face*, as it were. The mid. is used absolutely as a military term in Xen. Cyrop. 7. 5. 6 ὀλίγα βήματα προΐοντες μετεβλήοντο ἐπ᾿ ἀσπίδα *whirled about to the left*, but usually in the meaning “change sides,” “turn traitor,” as in Thuc. 1. 71. 6 οὔτε γὰρ ὅσα αὖ ποιοῖμεν μεταβαλ-

λόμενοι, or “change one’s character,” “reform,” as in Plut. Ages. et Pomp. Comp. 3. 2 τῶν πειρατῶν τοῖς μεταβαλομένοις πόλεις ἔδωκε (ὁ Πομπήιος). The military meaning seems the more appropriate here in the mouth of Davus ὁ στρατηγός (v. 160) and is carried on by κοσμίως below.—**τρόπον τινά**: quodammodo. The phrase calls attention to the special meaning of the preceding word, as in H. 20 δοῦλη τρόπον τινά, P. 63 ζῶσιν τρόπον τινά. In Arist. De gen. et corr. 320 A 3 τρόπον τινά in a certain sense is contrasted with κυρίως *properly speaking*.

229. **σιτ᾿ ἀγοράσει**: while he absents himself from the common meals of the household he expects Davus to provide for him. He forgets that Davus has already told him (v. 164) that he has laid in provisions for a siege.

230. **τοῦτο**: the purse, βαλλάντιον, or the wallet, πηρίδιον, which he carries. The text is highly conjectural.

ἐμοὶ δ᾿: the only instance of elision at the end of the verse in the remains of Menander, though the ancient grammarians cite a case from the Plocium,

εἰσιὼν κλίθῃτι· τούτων συνδιορθώσῃς τινά·

ΜΟΣΧΙΩΝ

ὁμολογῶ νικᾶν σε.

Exit Mosehion into his father's house.

ΔΑΟΣ

μικροῦ, Ἡράκλεις. καὶ νῦν τρέμων
αὐτός εἰμ'· οὐκ ἔστι γὰρ ταῦθ', ὥς τότ' ᾤμην, εὐκρεμῇ.

Sosias arrives from the country in time to catch sight of Mosehion as he enters the house. Sosias is accompanied by a couple of ragamuffins, his army. He stations his forces in front of the house of Pataneus. He does not see Davus, who stands at one side.

SC. 2. DAVUS, SOSIAS

ΣΩΣΙΑΣ

πάλιν πέπομφε τὴν χλαμύδα φέροντά με
235 καὶ τὴν σπάθην, ἵν' ἰδῶ τί ποιεῖ καὶ λέγω [435]

see fr. 412 K. Aristophanes admits it occasionally, viz. δ' Av. 1716, Eccl. 351, σ' Nub. 891, μ' Ran. 298. Among the tragic poets it was peculiar to Sophocles, hence called by the grammarians εἶδος Σοφοκλεῖον. See Jebb on Soph. O.T. 29. An elided monosyllable at the end of the verse is sometimes written at the beginning of the next verse in the MSS., as here.

231. εἰσιὼν κλίθῃτι: *pray go in and lie down*, cf. Eur. Cycl. 543 κλίθῃτί νύν μοι πλευρὰ θεῖς ἐπὶ χθονός, Eur. fr. 691 N. κλίθῃτι καὶ πῶμεν (to be restored in com. adesp. 1203 K. for τί κάθῃ; καὶ πῶμεν). The simple vb. is often used for κατακλινεσθαι. — συνδιορθώσεις: Menander's fondness for verbal compounds w. συν- is noticeable, e.g. συμπίθειν v. 210, συναπαυτεῖν E. 89, συνδιαλλάττειν v. 887, συνεκκῆσθαι E. 233, συνεκτιθέναι E. 59, συνενρίσκειν E. 84.

232 f. μικροῦ: *a close shave!* τρέμων αὐτός εἰμι: cf. Aristoph. Lys. 385

ἀλλ' αὐός εἰμ' ἤδη τρέμων (van Leeuwen). Possibly δέει is to be restored, cf. E. 686. — τότε: *at first*, when he formed the plan. — εὐκρεμῇ: *easy to manage*, lit. *conveniently hung*, i.e. within easy reach. The word occurs nowhere else and is probably colloquial. ἀμφικρεμῆς, ἐκκρεμῆς, and ἐπικρεμῆς occur, the last in a figurative sense in schol. Soph. Aj. 23 ἵνα ἐπικρεμῆς ᾗ ἔτι ἡ ὑπόθεσις that the plot may remain doubtful, lit. *still hanging suspended*. The same figure is involved in Sappho's comparison (fr. 91 Cr.) of girls with apples that hang out of reach.

234 ff. Since we last saw him (v. 64) Sosias has reported to his master at his headquarters in the country what he had seen at his previous visit: Glycera at the door inside of her neighbor's house, and Doris coming from that house. From this report Polemon could not infer with certainty that Glycera had taken up her residence in the house

ἐλθών. ἀκαροῦς δέω δὲ φάσκειν καταλαβεῖν
 τὸν μοιχὸν ἔνδον, ἵν' ἀναπηδήσας τρέχῃ,
 εἰ μή γε παντάπασιν αὐτὸν ἡλέουν,
 κακοδαίμον' οὕτω. δῆλος ἦν, οὐδ' ἐνύπνιον.

[440]

of his rival, but, on the other hand, he could not avoid the conclusion that the intimacy which had aroused his jealousy still continued. He therefore sends Sosias again. Sosias is in uniform and attended by several peltasts (vv. 264, 272). His mission evidently is to stand guard at Polemon's house, in order to see that Glycera does not escape if she has not already done so, and to spy upon her doings. He arrives in time to see Moschion, whom he recognizes, enter the house.

The siege lasts until v. 358. A similar mock siege is represented in Ter. Eun. 771 ff., where Thraso assisted by his lieutenant Sanga deploys his forces, consisting of three cheap soldiers, before the house of Thais in order to capture Pamphila. But there is more of contrast than of similarity in the actual management of the two scenes.

234 f. **πάλιν πέπομφε**: see v. 58. — **τὴν χλαμύδα, τὴν σπάθην**: *his cloak and sword*. Sosias is probably carrying, not wearing, Polemon's uniform. He had previously been sent to fetch the himation, the dress of a civilian, and now comes back with the discarded uniform. The cloak and sword were the typical parts of a soldier's dress, cf. S. 457, Antiph. 16 K., Plaut. Pseud. 735 etiam opust ehlamyde et machaera et petaso, Cure. 632, Mere. 921, 926. **σπάθη**, lit. *blade* (Eur. fr. 373 N. *σπάθη φασγάνου*), is used in comedy for *ξίφος*, see Poll. 10. 145 (Men. 346 K.). — **ποιεῖ**: subj. Glycera. For the spell-

ing see on H. 1. — The trisyllabic tribrach in the fourth foot (*χλαμύδα*) is found in Menander only here, S. 78, and three times in the fragments. White, p. 143.

236. **ἀκαροῦς δέω**: *I'm within an ace of*, an expressive variation of *δλίγον δέω*. The nom. *ἀκαρῆς* is used in agreement with the subj. when the vb. expresses an action, as Men. 835 K. *ἀκαρῆς παραπύλωας*. Here we might have had *ἀκαρῆς φάσκω*, but with *δέω* the gen. is required. The doctrine of Ammonius De diff. voc. (fr. com. adesp. 581 K.) *ἀκαρῆ μὲν γὰρ ἄνευ τοῦ σ σημαινεῖ τὸ βραχύ, . . . ἀκαρῆς δὲ σημαίνει τὸ παρὰ βραχὺ ὄν*) applies to the adjectival use. But it is possible that *ἀκαρῆς* came to be used even with *δέω*. — **καταλαβεῖν**: represents *κατέλαβον* in direct discourse.

238. **εἰ μή γε**: implies *καὶ ἔφασκον ἄν*, a common ellipsis after expressions which indicate that the act specified has not been performed, followed by the explanation of its non-performance. This ellipsis is often expressed by *εἰ μή διά*, cf. Lys. 12. 60 *ἀπολέσαι παρσκευάζοντο τὴν πόλιν*, (and would have done so) *εἰ μή δι' ἀνδρας ἀγαθοὺς*. Here we might have had *εἰ μή διὰ τὸ ἐλεεῖν αὐτόν*.

239. **κακοδαίμον' οὕτω**: see *δντα*. — **οὐδ' ἐνύπνιον**: *and it wasn't a dream, either*, cf. Plat. Polit. 290 n *ἀλλ' οὐ μήν, οἶμαί γε, ἐνύπνιον ἰδὼν εἶπον*, Plut. Mor. 1067 E *ἀρετῆς δὲ μηδ' ἐνύπνιον*, Ter. Phor. 494 *verum hercle hoc est. — somnia!*, ibid. 874, Plaut. Amph.

240 ἰδὼν γὰρ οἶδ' ἐκ τῆς προτέρας ἐπιδημίας.

ΔΑΟΣ (aside)

ὁ ξένος ἀφίκται· χαλεπὰ ταῦτα παντελῶς
τὰ πράγματ' ἐστί, νῆ τὸν Ἀπόλλω τουτονί.
καὶ τὸ κεφάλαιον οὐδέπω λογιζομαι.
τὸν δεσπότην, ἂν ἐξ ἀγροῦ θάττον πάλιν

740 K.

sch. Ar. Pl. 35

[445]

245 ἔλθῃ, ταραχὴν οἶαν ποήσει παραφανείς.

Polemon rushes upon the scene, coming from the country. Fearing that Glycera has left his house, he indignantly reproaches Sosias and his men for their neglect.

738 somnium narrat tibi, Aristoph. Vesp. 1218 ἐνύπνιον ἐστιώμεθα; The adverbial equivalent is *ἄναρ*, cf. v. 900.

240. *προτέρας ἐπιδημίας*: see notes on vv. 62, 377. Cf. Plat. Parm. 127a ἀνεγνώριέ τέ με ἐκ τῆς προτέρας ἐπιδημίας καὶ με ἥσπαζετο. Moschion recognizes Sosias when he sees him, v. 408. — Anapaests in two successive feet occur four times in the *Cairo Menander*, twice in the fourth and fifth feet; cf. also v. 278.

241. ὁ ξένος: *the hireling*. Sosias is so referred to by Moschion also, in v. 408. It is here intended as a contemptuous term, like *τετρώβολος* below (v. 260) and Lat. *latro*, cf. Men. 439 εὐλοιδόρητον, ὥς ἔοικε, φαίνεται τὸ τοῦ στρατιώτου σχῆμα καὶ τὸ τοῦ ξένου (referring to a particular pair, officer and man), Plaut. Bacch. 20 *latronem*, suam qui auro vitam venditat, Most. 354 *isti qui hostias trium nummum causa subeunt sub falas* (see Headlam, *Class. Rev.* XII, 1898, p. 351).

242. *τουτονί*: pointing to the statue of Apollo Aguius which stood by the entrance of every house, cf. Aristoph.

Vesp. 875 ὦ δέσποτ' ἀναξ, γείτον ἀγνιεύ, τοῦμοῦ προθύρου προπύλαιε, Plaut. Bacch. 172 *saluto te, vicine Apollo*, qui aedibus propinquos nostris accolis, Men. 740 K. καὶ μὰ τὸν Ἀπόλλω τουτονί καὶ τὰς θύρας, and perhaps E. 735. These statues were really rude cone-shaped or square columns, probably something like the *Hermæ*, see schol. Aristoph. Vesp. 875 πρὸ τῶν θυρῶν ἔθος εἶχον κίονας εἰς δὲ λήγοντας ὡς ὀβελίσκους ἰδρύειν εἰς τίμην Ἀπόλλωνος Ἀγνιέως, ad Thesm. 489 Ἀπόλλων τετραγώνος.

244. *τὸν δεσπότην*: left out of the construction as the sentence takes shape, τὸν δεσπότην οἶαν ταραχὴν ποήσει for οἶαν ταραχὴν ὁ δεσπότης ποήσει. The scholiast to Aristoph. Plut. 35 (τὸν δ' ἐνίον, . . . πεισόμενος εἰ χρή . . . εἶναι), quoting this passage (with τὸ δὲ for καὶ τὸ), construed *δεσπότην* as obj. of *λογίζουσαι*,

περὶ τοῦ δεσπότου. — *ἐξ ἀγροῦ*: Polemon is there comforting himself in the company of his boon companions, see v. 55. — *θάττον*: i.e. before Davus shall have had time to deal with Sosias and to settle the affairs of Moschion. — *πά- λιν*: he was present in one of the first scenes; see v. 9.

SC. 3. DAVUS, SOSIAS, POLEMON

ΠΟΛΕΜΩΝ

ὕμεις δ' ἀφῆκαθ', ιεροσύλα θηρία,
 ἀφῆκατ' ἔξω τῆς θύρας τὴν ἀθλίαν;

ΣΩΣΙΑΣ

ἦ περικερεῖς ὀργιζόμενος ἄλλην κόραν;
 ἦδ' ὥχρεθ' ὡς τὸν γείτον' εὐθὺς δηλαδὴ, [450] J⁴, quat. y, p. 10
 250 τὸν μοιχόν. οἰμώζειν φράσας ἡμῖν μακρὰ
 καὶ μέγала.

246 ff. Polemon has hurried after his emissary without waiting for his return. Jealousy, and anxious fear lest the worst construction is to be put upon the conduct of Glycera as reported by Sosias, drive him to ἀναπηδήσας τρέχειν. The care with which the poet has prepared the spectators for his coming (ταραχὴν οἶαν ποήσει) suggests the dramatic importance of his arrival at this juncture. The abrupt question which he angrily puts to Sosias indicates his fear that the worst has happened.

246. **ιερόσυλα**: cf. E. 736, 852, 888, 910, S. 476. The neut. form is new. — **θηρία**: Sosias and his soldiers. The epithet in Aristoph. Vesp. 448 ὦ κάκιστον θηρίον and elsewhere.

248 ff. Sosias is not averse to exasperating his master by twitting him about his conduct and by letting him think the worst about Glycera. In v. 248, as in v. 53, the poet seems to give prominence to the incident which gave the play its title, here using the significant vb., as he used ἐπιτρέπειν in the Epitrepontes. The act of Polemon is naturally emphasized in allusions to the play, Philost. Ep. 16 ὁ τοῦ Μενάνδρου Πολέμων καλὸν μενάνειον περικέειν,

Luc. Dial. meretr. 8. 1 ὅστις . . . μήτε ζηλοτύπει . . . ἢ περιέκειρεν, Anth. Pal. 5. 218 τὸν σοβαρὸν Πολέμωνα, τὸν . . . κείραντα Γλυκέρας τῆς ἀλοχοῦ πλοκάμους. With ὀργιζόμενος cf. v. 43 and Philost. Ep. 16 (of Menander's Polemon) αἰχμαλώτων μὲν ἐρωμένης κατετόλμησεν ὀργισθεῖς.

249. The assertion of Sosias is based upon surmise; he does not yet know positively that Glycera is still in the neighbor's house; cf. v. 265.

250. **ἡμῖν**: see on E. 393.

251. **μάντιν**: a prophet! Though Sosias speaks from conjecture he hits the truth, ἐπιτυγχάνει τι. Fortunately Sosias does not hear this admission about Glycera. For the thought cf. Plaut. Cas. 356 (of the slave Chalinus) hariolum hunc habeo domi, Mil. 911 (to the slave Palaestrio) bonus vates poteras es ceterum quae sunt futura dicis. A similar thought is mockingly expressed by Euripides fr. 973 N. μάντις δ' ἄριστος ὅστις εἰκάζει καλῶς. Of course ὁ στρατιώτης is Polemon.

252. **ἐπιτυγχάνει τι**: he makes a lucky guess, hits the mark. Cf. E. 346. The vb. generally implies good fortune, cf. com. adesp. 110. 7 K. εἴτ' ἐπέτυχες

ΔΑΟΣ (aside)

μάντιν ὁ στρατιώτης λαμβάνει

τοῦτον· ἐπιτυγχάνει τι. Polemon goes to the door of his house.

ΠΟΛΕΜΩΝ

κόψω τὴν θύραν.

Exit Polemon into his house. Davus approaches Sosias.

SC. 4. DAVUS, SOSIAS

ΔΑΟΣ

ἄνθρωπε κακόδαιμον, τί βούλει: τί γὰρ ἔχεις:

ΣΩΣΙΑΣ

ἐντεῦθεν εἰς τυχόν.

(Turning toward the speaker)

ἀλλὰ τίς μὲ λοῖδορεῖ;

[455]

255 ἀπονενόησθε; πρὸς θεῶν, ἐλευθέραν

ἔχειν γυναῖκα πρὸς βίαν τοῦ κυρίου

τολμάτε κατακλείσαντες;

ΔΑΟΣ

ὥς τηρούμεθα.

ἐπισυκοφαντεῖς, ὅστις εἶ σύ, περὶφανῶς.

γάρ, φησι, γήμας τὸ πρότερον, εὐημερῶν
κατάπαυσον, εἴτ' οὐκ ἐπέτυχες, κτέ., Plat.
Men. 97 c ὁ μὲν τὴν ἐπιστήμην ἔχων ἀεὶ
ἀν ἐπιτυγχάνοι.

253. τί γὰρ ἔχεις: sc. κακόν, *what's
the matter with you?* = τί πάσχεις:

254. ἐντεῦθεν εἰς τυχόν: *go to —
wherever you please.* — λοῖδορεῖ: see on
E. 684. — Note that the arsis and thesis
of the anapaest in the third foot are
separated by punctuation, the only in-
stance in the Cairo Menander. As a
rule the parts of an anapaest with
word-division ∪ ∪, — are closely con-
nected. White, p. 153.

255. Throughout this dialogue the

second pers. sing. and the second pers.
pl. seem to be almost interchangeable.
The pl. refers to Sosias and Polemon
or to Davus and Moschion, the sing. to
Sosias or Davus alone. The passage
from sing. to pl. is easy in slaves' con-
versation, for the slave can always be
identified with his master. — ἐλευθέραν:
cf. S. 405.

256. Cf. E. 890.

257. ὥς τηρούμεθα: cf. Aristoph.
Vesp. 319 τηροῦμαι δ' ὑπὸ τῶνδε. Davus
sees that Sosias is trying to trap him
into an admission, see v. 265.

258. ἐπισυκοφαντεῖς: cf. E. 1. The
complex vb. is rare, but found in

ΣΩΣΙΑΣ

πότ' ἐρα νομίζετ' οὐκ ἔχειν ἡμᾶς χολήν,⁷
260 οὐδ' ἄνδρας εἶναι;

ΔΑΟΣ

μὴ μὰ Δία, τέτρωβόλους.⁷
ὅταν δ' ὁ τ' τετράδραχμος τοιοῦτους⁷ λαμβάνῃ⁷
ἢ ῥαδίως μαχοῦμεθ' ὑμῖν.

ΣΩΣΙΑΣ

ἄνοσίῳ

πραγματος.

Hyper. fr. 243 Bl. and Plut. Vit. Anton. 21. 4.

259. **πότ' ἐρα**: sometimes introduces a simple question. See Jebb on Soph. O. C. 333. — **οὐκ ἔχειν χολήν**: cf. Aristoph. Lys. 464 πότερον ἐπὶ δούλας τινὰς ἥκειν ἐνόμισας, ἢ γυναιξίν οὐκ οἶε χολὴν ἐνεῖναι; Eubul. 61 K. οὐκ ᾧον σύ με χολὴν ἔχειν, Archil. 131 B. χολὴν γὰρ οὐχ ἔχεις ἐφ' ἧπατι (Wilamowitz), Dem. 25. 27 οὐδεὶς ὑμῶν χολὴν οὐδ' ὀργὴν ἔχων εὐρεθήσεται, proverbap. schol. Aristoph. Av. 82 ἔστι κὰν μύρμηκ' κὰν σέρφω χολή, Men. 31 K.

260. **ἄνδρας**: cf. Ter. Eun. 785 quod tibi nunc vir videatur esse hic, nebulo magnus est. — **μὴ μὰ Δία**: an emphatic rejection of the idea, *Men? God forbid!* The ellipsis is especially common after the deprecating *μή μοι*, often accompanied by an oath, e.g., Pher. 67 K. ἰδοὺ . . . φακοί. — *μή μοι "φάκους,"* μὰ τὸν Δία, Aristoph. Vesp. 1179 *μή μοι γε μίθους*. In prose ἀλλά would have been used to introduce the alternative *τέτρωβόλους*. — **τέτρωβόλους**: cf. v. 273. *Four-oboler* could be used as a term of reproach because four obols was the usual pay of an ordinary mercenary soldier at this time; see v. 291. Polemon is reported to

1475. 29) speaks of the soldier's life as *τέτρωβόλου βίος*. Cf. Luc. Ep. Sat. 21 ἐμέ δέ . . . ὀνειροπωλεῖν, εἴ ποθεν ὀβολοὶ τέτταρες γένοιτο. *τριώβολον* is the term for a petty sum ("thruppence") in comedy, cf. Nicoph. 12 K. οὐκ ἄξιος τριώβολου, Plaut. Poen. 381 non ego homo trioboli sum, nisi ego, etc.

261. **ὁ τετράδραχμος**: Polemon, the brigadier, cf. v. 174. Davus does not consider a "four-oboler" a worthy foe, *τετράδραχμος* is not intended, however, as a complimentary epithet. Polemon as well as Sosias was a *μισθοφόρος*. Cf. Luc. Dial. meretr. 9. 5 ὡς βρεφελλίοις ταῦτα, ὃ μισθοφόρε, ἡμῖν λέγεις: For the adj. used as noun cf. Arr. Anab. 7. 23. 3 δεκαστάτηρος. In Luc. Dial. meretr. 9. 5 the soldier-lover Polemon, who is mocked upon the character in this play, is mocked as being a *δωμοκίτης*, explained by schol. Men. Gorg. 28 (Ox. Pap. III. 409) as ὁ διπλοῦν λαμβάνων τῶν στρατιωτῶν μισθόν. — **τοιοῦτους**: pointing to Sosias and his miserable peltasts (v. 272).

262. **ἢ ῥαδίως**: *right gluttony*. ἢ is strongly asseverative (= ἀληθῶς, *δυνως* Hesych.), cf. Eup. 356 K. ἢ πολλὰ γ' ἐν μακρῷ χρόνῳ γίγνεται, Plat. Gorg. 447 c ἢ καλῶς λέγεις.

ΔΑΟΣ

ἔς ὄλεθρον ἔλθέ — τοῦτο δ' εἰπά σοι —
 ἔς ὄλεθρον ἔλθ', ἀνδρῶν γελοίων οἰκέτα·
 263 οὐ λήψεται αὐτήν.

ΣΩΣΙΑΣ

ἀρσ' γ' ὁμολογεῖτ' ἔχειν;

ΔΑΟΣ

οὐκ ἴσθ' ὅτ' ἐπόησ' — εὖ γε μέμνημαί — τινὰς
 ὕμῶν —

ΣΩΣΙΑΣ

ῥόθεν ἡμᾶς: πρὸς τίν' οἴεσθ', εἰπέ μοι,
 παίζεις; παραληρεῖς. κατὰ κράτος τὸ δυστυχὲς

263 f. ἀνοσίῳ πράγματος: for the gen. of exclamation see on E. 154. ἀνόσιος again in v. 601. — ἔς ὄλεθρον: see on v. 202 and E. 398. — τοῦτο δ' εἰπά σοι: interjected to make the curse more pointed, cf. v. 347. On the aor. referring to the immediate past and practically equivalent to the pres. cf. Eur. Suppl. 1213 σοὶ μὲν τάδ' εἶπον, Cycl. 101 χαίρειν προσεῖπα πρῶτα τὸν γεραίτατον, and see Blaydes on Aristoph. Eccl. 255 τούτῳ μὲν εἶπον. — εἶπα: the first pers. of this first aor. is rare in Attic prose but occurs more often in comedy, viz. in v. 198 above and in Alex. 2. 3 K., Philem. 145, Athenio 1. 38, and Euang. 1. 1.

265. It is assumed in the restored text that Davus inadvertently admits that Glycera is within, — an admission that Sosias is prompt to seize upon.

266. We can only guess at what Davus said, but the reply of Sosias shows that it was insulting. If the sentence was not completed a gesture may have conveyed the thought of Davus. — οὐκ ἴσθ' ὅτε: don't you recall the time

when? See van Leeuwen on Aristoph. Av. 1054 μέμνησ' ὅτε τῆς στήλης κατετίλας ἐσπέρας; — εὖ γε μέμνημαι: cf. Plat. Tim. 21 c ὁ δὲ γέρων — σφδδρα γὰρ οὖν μέμνημαι — εἶπεν.

267. πόθεν ἡμᾶς: us? Nonsense! ἡμᾶς takes up the ὕμῶν of Davus, the quoted word being drawn into the constr., as often. For examples from Aristophanes and Euripides of this use of πόθεν in indignant or scornful retort see Starkie on Aristoph. Vesp. 1145, and cf. note on S. 109 (τί) — So ποῖ in Aristoph. Lys. 383 μῶν θερμόν ἦν. — ποῖ "θερμόν;"

268. παραληρεῖς: you talk like a fool, cf. Aristoph. Ran. 594 εἰ δὲ παραληρῶν ἀλώσει κάκβαλεῖς τι μαλθακόν (schol. οὐδὲν πλέον τοῦ "ληρῶν"), Eq. 531 αὐτὸν (Cratinus) ὀρῶντες παραληροῦντ' οὐκ ἐλεεῖτε (schol. διαποροῦντα καὶ ἀσχημοῦντα). The word is used several times by Plato as practically the equivalent of ληρεῖν, e.g. Theaet. 169 v ἐγὼ ἄρτι παραλήρησα φάσκων. The effect of παρα- is the same as in παραφρονεῖν, παρανοεῖν, παραμαίνεισθαι, παράκοπος, etc.

οἰκίδιον τοῦτ' αὐτίκ' ἔξαιρήσομεν.

[470]

270 ὄπλιζε τὸν μοιχόν.

ΔΑΟΣ

πονηρόν, ἄθλιε,

ὥσπερ παρ' ἡμῖν οὔσαν εἴθρηνέεις πάλαι.

ΣΩΣΙΑΣ

οἱ παῖδες οἱ τὰ πέλτ' ἔχοντες πρὶν πτύσαι

διαρπάσσονται πάντα, καὶ "τετρωβόλους"

καλῆς.

ΔΑΟΣ

ἔπαιζον· εἴσκατοφάγος.

ΣΩΣΙΑΣ

οἱ πόλιν

[475]

275 οἰκοῦντες οὐ καλῶς περιττοί·

(With a threatening gesture)

λήψομαι

σάρκ'.

269. οἰκίδιον: the second syllable is sometimes lengthened, as in χρυσίδιον and similar words (Phot.). — ἔξαιρήσομεν: cf. Ter. Eun. 772 *primum aedis expugnabo*.

270. πονηρόν: sc. ἐστί, cf. II. 17.

271. ὥσπερ, κτέ.: Davus again tries to make Sosias believe that Glycera is not in Myrrhina's house. — εἴθρηνέεις πάλαι: *if all this time you're been whining about*, cf. Soph. El. 530 (Clytemnestra to Electra) *πατὴρ οὗτος σός, δὲν θρηνέεις ἀέλι*.

272. πρὶν πτύσαι: of an act quickly performed, cf. Epier. 220 K. *ἰδεῖν μὲν αὐτήν* (Lais) *θάπτον ἐστὶν ἢ* (Herw. for καὶ) *πτύσαι*, Theoc. 29. 27 *γηραλέοι πέλομεν πρὶν ἀποπτύσαι*, schol. Aristoph. Plut. 739 (on *πρὶν σε κοτύλας ἐκπιεῖν οἶνον δέκα*) *ὥς εἰ ἔλεγε "πρὶν εἰπεῖν σε πέντε λόγους" ἢ πρὶν πτύσαι* (Headlam).

274. Davus withdraws the epithet *τετρωβόλος* which he had applied in v. 260 and substitutes for it the more insulting *σκατοφάγος*, which has come to mean little more than *ἀκάθαρτος* (Phot., quoting Men. 825 K.), *impurus*. It was originally an epithet of swine, cf. Antiph. 126 K. Cf. Aristoph. Plut. 705 *λέγεις ἀγροικὸν ἄρα σύ γ' εἶναι τὸν θεόν*. — *μά Δί' οὐκ ἔγωγ'*, *ἀλλὰ σκατοφάγον*, where *ἀγροικός* suggests *σκατοφάγος*. In Plaut. Mil. 90 the epithet *stercoreus* is applied to the soldier. — οἱ πόλιν οἰκοῦντες: suggested by the epithet, by which Sosias was implicitly classed with the *ἀγροικοί*. Cf. Men. 97 K. *εἰμὶ μὲν ἀγροικός, . . . καὶ τῶν κατ' ἀστυπραγμάτων οὐ παντελῶς ἔμπειρος*, Alcæus 26 K. *νῦν οὖν γένοιτ' ἀστεῖος οἰκῶν ἐν πόλει*.

275. περιττοί: sc. ἐστέ. *You city people have no business to be fastidious*,

ΔΑΟΣ

ἀλλ' ἄπαγ' ἐς κόρακας. ῥέως εἴσειμ' ἐγώ,
ἔως ἔοικεν ἀνδροφάγειν ὁ Σώσιος.

Exit Davus into the house of Pataecus. Sosias continues to stand guard. Polemon comes from his house, having failed to find Glycera, and soliloquizes.

SC. 5. SOSIAS, POLEMON

ΠΟΛΕΜΩΝ

ῥε μένει, προέρῳ σοι, Δωρί, μέγ' ἐκτείσαι κακόν.
φῆσω· σὺ τούτων γέγονας αἰτιωτάτη.

[480]

i.e. about your eating. The countryman was notoriously gross, cf. Theoph. Char. 4. 9 δεινὸς φαγεῖν. περιττός naturally reaches this meaning through its development from "odd," "superior," to "haughty," "particular," "dainty." Hippolytus is spoken of as περισσὸς καὶ φρονῶν μέγα, Eur. Hipp. 445. There is a similar implication in Plaut. Men. 169 lepide ut fastidis, and in Ter. Heaut. 1063 heia, ut elegans est. Perhaps the adj. to be restored is *μεγαροί* envious; see Crit. Ap.

276. σάρκα: i.e. he will be a meat-eater. With these words Sosias may have made a rush at Davus as if to eat him alive.—Anapaests in successive feet are found in twelve instances in the Cairo MS., counting that in v. 278.

277. ἔως, κτέ.: *so long as Sosias appears to be a man-eater.*—ἀνδροφάγειν: cf. Herod. 4. 106 ἀνδροφαγέουσι δὲ μούνοι τούτων, of the Androphagi. ἀνδρόφαγος is an epithet of the Cyclops in Hom. Il. 10. 200.

278 ff. A similar situation, in which the speaker in a soliloquy carries on an imaginary conversation with another, occurs in E. 850 ff. Polemon has searched his house and failed to find Glycera. He can only conjecture where

she has gone. He has not found Doris, either, who is with her mistress. He feels especially incensed against Doris, for if she had been loyal to his interests Glycera, as he thinks, would not have left him. As in the Epitrepontes, we are introduced into the midst of a conversation in progress.

278. σέ μένει, κτέ.: *it's in store for you, I'll tell you in advance, Doris, to give me full satisfaction for this.* Both the vb. and the tone of the speaker suggest that something bad awaits her, cf. Aesch. Ag. 1277, where Cassandra says ἐπίξηνον μένει (με), Soph. Aj. 641 οἶαν σε μένει πυθέσθαι . . . ἄταν, Eur. Troad. 431 οὐκ οἶδ' οἶά νιν μένει πάθη, and many passages in which a destiny or punishment is spoken of. προεῖπεν also carries an implication of warning or penalty, e.g. Aristoph. Pac. 371 ἄρ' οἶσθα θάνατον διὰ προεῖπ' ὁ Ζεὺς: ἐκτείσαι κακόν = δοῦναι (μοι) κακόν, cf. Men. 747 αἰθρων . . . κακὸν τί σοι δώσουτα, Antiph. 211 K. κακὸν τί μοι δώσει μέγα. Observe that μέγα τί σοι κακὸν δώσω, which has been proposed here, could not mean "I'll inflict heavy punishment upon you." For the meter cf. S. 466.

279 ff. From σὺ τούτων on we have the speech which Polemon proposes to

- 280 ὣτως ὄναιο, λέγε, τί πρὸς γυναῖκά ποι
 δείσασα καταπέφενγε: "πρὸς γυναῖκά ποι
 δείσασα;" καὶ γὰρ οἶχεθ' ὡς τὴν Μυρρίνην
 τὴν γείτον', οὕτως μοι γένοιθ' ἃ βούλομαι.
 ἔμ' ἔλιπεν. οἶχεθ' οὐ τὸ μέλημ' ἔστ', ἐνθάδε.
 285 τί μὴν ἔμ' αἰσχύνειν σὺ βούλει παντελῶς;
 ἀποφθερεῖ, γύναι; δολοῦσ' εὐδηλὸς εἶ—

[Lacuna of ca. 57 verses to the first Leipzig fragment.]

After his soliloquy and a brief conversation with Sosias, in which their further military operations are planned, Polemon and Sosias are joined by Pataecus and Habrotonon.

SC. 6. SOSIAS, POLEMON, PATAECUS, HABROTONON

Pataecus is a friend of both parties and is convinced that the quarrel is due to a misunderstanding, not to disloyalty on the part of Glycera. He has understood from the women that Glycera has fled because of Polemon's treatment of her (v. 369). He advises Polemon to abandon hostile measures and to try to win Glycera back by gentler means.

In introducing his mission Pataecus probably touches upon the value of having a friend in time of trouble. The following quotation may be from Polemon's reply:

. ΠΟΛΕΜΩΝ

οὕτω ποθεινόν ἐστιν ὁμότροπος φίλος.

391 K.

make to Doris when he sees her, interrupted by the supposed question of Doris in v. 281.

280. ὥτως ὄναιο: *as you hope to be saved*. Something like ἀγαθῶν is to be supplied in thought, cf. Dem. 28. 20 (ἱκετεύω) πρὸς τῶν θντων ἀγαθῶν ὑμῖν. οὕτως ὄναισθε τούτων. For such formulae see on E. 47. — τί διὰ τί, *why?* — ποι: adds indefiniteness to the idea expressed in the pred., "has she taken refuge with a woman somewhere," about equivalent to πρὸς γυναῖκά τινα, cf. Soph. Trach. 304 ὦ Ζεῦ τροπαῖε, μή ποτ' εἰσίδοιμί σε πρὸς τοῦμόν οὕτω σπέρμα χωρησαντά ποι.

281. δείσασα: Polemon may have heard that Glycera has expressed fear of him. Fear is the motive she gave Myrrhina for leaving him, cf. v. 200.

πρὸς, κτέ.: he imagines that Doris repeats his words with feigned surprise.

282. καὶ γάρ, κτέ.: *yes, to a woman, for, etc.*

283. Polemon has no certain knowledge yet as to where she has gone, as his very protestation shows.

284. ἔμ' ἔλιπεν: cf. v. 383. — τὸ μέλημα: *her darling*. In his bitterness Polemon chooses an endearing term. ἐνθάδε: pointing to Myrrhina's house.

ΣΩΣΙΑΣ

ἔκείθεν ἦκει χρήματ' εἰληφώς, ἐμοὶ
345 πίστευε· προδίδωσίν σε καὶ τὸ στρατόπεδον.

1p. va

286. ἀποφθερεῖ: *will you perish from my sight?* Cf. v. 403, S. 161, E. 398, and Aristoph. Eq. 892 οὐκ ἐς κόρακας ἀποφθερεῖ: Nub. 789.

Fr. 391. ποθεινόν: *welcome*.—ὁμό-τροπος: and therefore sympathetic. From the words of Pataecus to Polemon in this connection may come the two passages from Menander which Stobaeus quotes, without mention of the play, under the topic περὶ ὀργῆς, viz. 630 K. οὐκ ἔστιν ὀργῆς, ὥς ἔοικε, φάρμακον | ἀλλ' ἢ λόγος σπουδαῖος ἀνθρώπου φίλου, and 574 εἰ καὶ σφόδρ' ἀλγείς, μηδὲν ἡρεθισμένος | πράξης προπετῶς· ὀργῆς γὰρ ἀλογίστου κρατεῖν | ἐν ταῖς τα-ραχαῖς μάλιστα τὸν φρονούντα δεῖ. At the end of the play (v. 898) Pataecus again warns Polemon against acting rashly (προπετὲς μηδὲ ἐν). Consistent in tone and thought with the above is fr. 591, which may be from the same context, τῷ μὲν τὸ σῶμα διατεθειμένῳ κακῶς | χρεῖα' στ' ἱατροῦ, τῷ δὲ τὴν ψυχὴν φίλου· | λύπην γὰρ εὖνους οἶδε θεραπεύειν λόγος.

344 ff. It is noticeable that four persons are present and participate in this scene, as in the final scene of the play (vv. 907 ff.). Elsewhere in these plays an analysis of the action makes it seem probable that more than three actors were used to fill the rôles, but only here and in the final scene are more than three engaged at the same time. A few four-actor scenes occur in the Old Comedy, e.g. Aristoph. Ran. 1414 ff., Av. 1579 ff., and there is evidence of the use of four or more actors in many of the classical tragedies and

comedies. There seems to have been no restriction placed upon the poet as regards the number of actors he should employ, in spite of the persistent tradition to the contrary; see Rees, The So-called Rule of Three Actors in the Classical Greek Drama.

The distribution of speakers here adopted is based upon the following considerations, briefly stated: Pataecus has the rôle of mediator; he desires to break up the siege and have a quiet talk with Polemon. To him, therefore, are assigned vv. 346 ff. and εἰσω . . . ἄγει vv. 353 f. Sosias, obviously the speaker of vv. 344 f., is eager to continue the siege; he resents the interference of Pataecus but has to submit to the authority of Polemon. To him, therefore, are given, besides ἦττον . . . μέλλον vv. 348 ff., also vv. 351 b, 355 f., and 357 b. The words εἰ λέγεις in v. 350 can hardly indicate approval of the speech of Sosias; they must refer rather to the proposal of Pataecus in v. 346. We must assume, accordingly, that Polemon intervenes, speaking vv. 350 b, 351 a, and 352. οὐτοσί . . . ἐξέλθουσιν v. 356 f. may appropriately be given to Polemon if punctuated as a question. V. 358 a is assigned to Habrotonon, since vv. 359 ff. imply that she has taken some part in inducing Sosias to withdraw. On vv. 353 a, c, f, 359 ff., see below.

344. ἐκείθεν: i.e. from the enemy's house, where Glycera and Moschion are.

ἦκει: subj. Pataecus, who has come as an intermediary. χρήματ' εἰληφώς:

ΠΑΤΑΙΚΟΣ (to Sosias)

κάθεινδ' ἀπελθών. ὦ μακάριε, τὰς μάχας
ταύτας ἔασας. Ἦ οὐχ ὑγιαίνεις — σοὶ λαλῶ —
Ἦ τόν, μεθύεις γάρ.

ΣΩΣΙΑΣ (in amazement)

ἦττον ὃς πέπωκ' ἴσως [5]
κοτύλης, προειδὼς πάντα ταῦθ', ὁ δυστυχής,
350 τηρῶν τ' ἐμαυτὸν εἰς τὸ μέλλον;

ΠΑΤΑΕΜΩΣ (to Pataecus, aside)

εὖ λέγεις.

(To Sosias)

Ἦ πείσθητί μοι.

ΣΩΣΙΑΣ (in a tone of submission)

τί δ' ἐστὶν ὃ κελεύεις ἐμοί;

cf. Dem. 19. 209 καὶ χρήματ' εἰληφέναι
φησὶν ἐμέ, αὐτὸς εἰληφώς ἢ μετεἰληφώς.

345. It is clear from the charge of Sosias that Pataecus has made a proposal to Polemon that he shall withdraw his forces from before the house; this is the act of "treason." Sosias, puffed up with his own importance and half drunk, cuts a ridiculous figure. Gnatho in Ter. Eun. 814 also refers to the manipulus furum as an exercitum.

346. μακάριε: the tone is conciliatory, *my good fellow*. The word implies, perhaps, a certain degree of familiarity, but not more than is appropriate on the part of a superior when speaking to a drunken inferior.

348. νῆ τόν: *on my word*. The name of the god is omitted, as often in the negative formula, e.g., Aristoph. Ran. 1374 μὰ τῶν, Men. 399 K. οὐ μὰ τῶν. We have ancient testimony (Suid.,

Phot., Eust.) to this ellipsis with both adverbs, see esp. Philo. De spec. legg. 2. 1. 4 Colm (Korte). The explicit and emphatic language of Pataecus shows that Sosias is amazed and incredulous at the charge οὐχ ὑγιαίνεις. ὅς: i.e. ἐγὼ μεθύω, ὅς, κτέ.:

349. πάντα ταῦτα: *all these contingencies* that have arisen and the consequent responsibilities that would devolve upon him as the lieutenant of Polemon.

350. τηρῶν, κτέ.: i.e. keeping himself sober for the emergency. — εὖ λέγεις: Polemon speaks with approval of Pataecus' advice to Sosias.

351. ἐμοί: the const. of κελεύειν with the dat. is rarely found in Attic, viz. Thuc. 8. 38-4, where it may be due to epic influence, and Plat. Rep. 396 a, where it is thought to represent the language of sailors. It is found, however, in later prose, and may have been used

ΠΟΛΕΜΩΝ

ὀρθῶς ἐρωτᾷς· νῦν ἐγὼ δὴ σοί γ' ἐρῶ· (Turning to Habrotonon)
Ἀβρότονον, ἐπισήμηνον.

ΠΑΤΑΙΚΟΣ (to Polemon)

εἴσω τουτονί

[10]

πρῶτον ἀπόπεμψον τούς τε παῖδας οὓς ἄγει.

ΣΩΣΙΑΣ (to Pataceus)

355 κακῶς διοικεῖς τὸν πόλεμον. (To Polemon) διαλύεται,
δεῶν λαβεῖν κατὰ κράτος.

here purposely to characterize Sosias; but ἐμέ is an easy correction.

352. ἐγὼ δὴ σοί γε: *you shall certainly have an answer from me.* The combination of words is striking and indicates that something unexpected is to follow. He will give the word of command through Habrotonon.

353 ff. The rôle of Habrotonon in this scene was undoubtedly explained at the time of her entrance and by her conduct at that time, but from the scanty indications which are preserved it is difficult to make out. It seems clear, however, from the manner in which Polemon addresses her in vv. 359 ff., that she is not his mistress, as we might assume on the analogy of her namesake in the *Epitrepontes*; it is equally clear, moreover, that Polemon expected her to exercise some influence upon Sosias. It is possible that she has strolled upon the scene and has been engaged in a flirtation with the tipsy Sosias.

353. ἐπισήμηνον: *give the signal or command.* The vb. is used in this meaning of the trumpeter, who com-

municates the commander's signal, of the deity, who gives a sign or omen, or of persons or inanimate objects, which give indications or symptoms of some sort. Polemon's reason for appealing to Habrotonon is apparently that given below, "I thought you would accomplish something." Habrotonon probably complies by making appropriate gestures to Sosias. The vb. occurs in Men. 501 and 1011 K. — εἴσω: into Polemon's house. Pataceus interrupts, wishing to make sure that he and Polemon are left alone. — τουτονί: Sosias.

354. παῖδας: the peltasts of v. 272.

355. διαλύεται: *he's for disbanding.* The vb. is used both of "disbanding" an army and of "making up" a quarrel. Since the preceding command is to withdraw the army, the former interpretation is to be preferred. Cf. Ter. Eun. 814 iam dimitto exercitum? Sosias protests against disbanding, when the right procedure would be to capture by assault the enemy's stronghold. The obj. of λαβεῖν is readily understood; cf. the words of Sosias in vv. 268 ff.

ΠΟΛΕΜΩΝ

οὐτοσί με γάρ,
ὁ Πάταικος, ἐξόλλυσιν :

ΣΩΣΙΑΣ

οὐκ ἔσθ' ἡγεμών. E³, quat. y. p. 13

ΑΒΡΟΤΟΝΟΝ (coaxingly)

πρὸς τῶν θεῶν, ἄνθρωπ', ἄπελθ'.

ΣΩΣΙΑΣ

ἀπέρχομαι.

Exit Sosias into the house, followed by his army.

ΠΟΛΕΜΩΝ

ῥῆμην σε ποιήσῃν τι· καὶ γάρ, Ἀβρότονον,
360 ἔχεις τι πρὸς πολιορκίαν σὺ χρήσιμον,
δύνασαι τ' ἀναβαίνειν, περικαθῆσθαι. — ποῖ στρέφει. [75]
λαικάστρι; ἡσχύνθης; μέλει τούτων τί σοι;

Habrotonon, offended, departs.

356 f. οὐτοσί, κτέ.: *what, is it this man, Pataecus, that's proving the death of me?* The suggestion of course is that it's Sosias himself. The vb. conveys the double idea of ruining one's cause and boring one to death. For the latter cf. Aristoph. Pac. 319 ἐξολεῖτέ μ', ὥρδres, εἰ μὴ τῆς βοῆς ἀνήσετε.

357. ἐξόλλυσιν: -ύει in E. 220.

οὐκ ἔσθ' ἡγεμών: and should therefore not give orders, as he has presumed to do. ἡγεμών glances at the profession of Polemon; it is the technical term for captain of mercenaries.

358. ἄνθρωπε: cf. E. 220. We may assume that Habrotonon speaks these words kindly, and not roughly, to the drunken man. Though Sosias had been sulky to Polemon, he yields at once to Habrotonon. If the command is spoken by Polemon, it is peremptory and final.

359 ff. These vv. are manifestly spoken by the speaker of v. 353a, and, since Pataecus speaks vv. 363 ff., they must be given to either Polemon or Sosias. But Sosias is just quitting the scene; the charms of Habrotonon have proved more effective with him than the advice of Pataecus. It is not likely that he would insult her. Both passages, however, suit Polemon's mood. The idea of using Habrotonon to get rid of Sosias occurs to him in v. 353, and he now finds his judgment confirmed (ῥῆμην σε ποιήσῃν τι). His taunts at the poor girl are in bad taste, but irritability characterizes his present mood: cf. the following scene.

361. The siege terms are used with double meanings. ἀναβαίνειν: cf. Men. 362 K. ἐπὶ κλιμακῶ πρὸς τεῖχος ἀναβαίνων. περικαθῆσθαι: cf. Herod. 5. 126 ὁ

SC. 7. POLEMON, PATAECUS

ΠΑΤΑΙΚΟΣ

εἰ μὲν τι τοιοῦτ' ἦν. Πολέμων. οἶόν φατε
ὑμεῖς. τὸ γεγονός. καὶ γαμετὴν γυναικὰ σου —

ΠΟΛΕΜΩΝ

οἶον λέγεις. Πάταικε. διαφέρει δὲ τίς:
ἐγὼ γαμετὴν νενόμικα ταύτην.

ΠΑΤΑΙΚΟΣ

μὴ βόα.

[80]

τίς ἐσθ' ὁ δούς;

ΠΟΛΕΜΩΝ

ἐμοὶ τίς: αὐτή.

ΠΑΤΑΙΚΟΣ

πάνυ καλῶς.

ἤρεσκες αὐτῇ τάχα τῶς. νῦν δ' οὐκέτι.

στρατὸς αὐτοῦ, πόλιν περικατήμενος. The rough and insulting language is calculated to drive Habrotonon away. She was probably turning to go with Sosias.

364. ὑμεῖς: *those on your side*. We can see that Polemon has been giving Pataecus his version of the affair. At the present time Pataecus must believe that Glycera has compromised herself with Moschion, but urges the argument that, since she is not legally Polemon's wife, Polemon can neither force her to return to him nor take summary vengeance upon Moschion as μοιχός.

366. Just as Clinia in Ter. Heaut. 104 regarded Antiphila as *amicam prope iam in uxoris loco*.

367. ὁ δούς: the person who gave the bride away, cf. Poseid. 26, 20 K. ὁ δὲ δούς ἐπιφανής, ἐπιφανής ὁ λαοδαίων. The κύριος alone could legally bestow a girl

in marriage. Since Glycera gave herself away, neither party was bound to the union, a fact which the old woman clearly recognized (v. 24 βέβαιον οὐθέν). There is no real contradiction between Polemon's statement and that of Agnoia in v. 10. Cf. the question which Micio puts to Aeschinus in Ter. Ad. 670 *quis despondit? quis despondit?* — and to his father's *quis est?* — the questions implying a doubt as to the legality of Pamphila's connection with him.

The knowledge which Pataecus here incidentally acquires about the antecedents of Glycera plays a part in the further development of the plot. Obviously a girl who had no legal guardian (v. 374) was of doubtful parentage.

368. τῶς — τῶς μὲν, τῶς δὲ, cf. Aristoph. Thesm. 140 *τῶς μὲν οἶν, τὴν δὲ*.

ἀπελήλυθεν δ' οὐ κατὰ τρόπον σου χρωμένον
370 αὐτῇ.

ΠΟΛΕΜΩΝ

τί φῆς; οὐ κατὰ τρόπον; τουτί με τῶν
πάντων λελύπηκας μάλιστ' εἰπών.

ΠΑΤΑΙΚΟΣ

ἐρεῖς,

[85]

τοῦτ' οἶδ' ἀκριβῶς, ὥς ὁ μὲν νυνὶ ποεῖς
ἀπόπληκτόν ἐστι. ποῖ φέρει γάρ, ἢ τίνα
ἄξων; ἐαυτῆς ἐστ' ἐκείνη κυρία.

Lp. νβ = E³, l. 18

375 λοιπὸν τὸ πείθειν τῷ κακῶς διακειμένῳ
ἐρῶντί τ' ἐστίν.

ΠΟΛΕΜΩΝ

ὁ δὲ διεφθαρκῶς ἐμοῦ
ἄποντος αὐτὴν οὐκ ἀδικεῖ μ';

[90]

ΠΑΤΑΙΚΟΣ

ὥστ' ἐγκαλεῖν
ἀδικεῖ σ' ἐκείνος, ἂν ποτ' ἐλθῆς εἰς λόγους.

369. οὐ κατὰ τρόπον: *in unseemly fashion*.

370. Polemon is hurt that Pataecus should remind him of his disgraceful act of violence. — Note that the v. ends with the art., as also, apparently, v. 172.

373. ἀπόπληκτον: *crazy*, cf. Dem. 34. 16 μὴ γὰρ οἶσθέ με οὕτως ἀπόπληκτον εἶναι καὶ παντελῶς μαινόμενον, id. 21. 143 οὐχ οὕτως εἰμ' ἄφρων οὐδ' ἀπόπληκτος ἐγώ, E. 344. — φέρει: the vb. suggests a lack of purpose or volition on the part of the subject, cf. the admonition of Socrates in Plat. Cleit. 407A ποῖ φέρεσθε, ὠνθρωποι, and φερόμενος in E. 304.

374. ἄξων: supplementary partic. with φέρει understood, *to capture whom?*

376. ἐρῶντί τε: makes explicit the

preceding partic., *that is, the (unhappy) lover*. διεφθαρκῶς: Menander uses also the second perf. διεφθορώς (fr. 3 K.), which Attic writers prefer for the trans. meaning, though the first perf. is found occasionally. Euripides in the Medea uses the first perf. in v. 226, the second in v. 349, both transitively.

377. ἄποντος: see on vv. 37, 62, 249. — ὥστε, κτέ.: accompanied by an affirmative gesture. In prose we should have ἐγκαλεῖν μὲν to indicate the limitation; cf. v. 368.

379. ἐκβιάσει: sc. αὐτήν, *take her from him by force*, cf. the pass. in Soph. Phil. 1128 ὃ τῶξον φίλον, ὃ φίλων χειρῶν ἐκβεβιασμένον. — ἔχει: *involves, admits of*.

εἰ δ' ἐκβιάσει, δίκην ὀφλήσεις· οὐκ ἔχει
 380 τιμωρίαν γὰρ τὰδίκημ', ἔγκλημα δέ.

ΠΟΛΕΜΩΝ

οὐδ' ἄρα νῦν —;

ΠΑΤΑΙΚΟΣ

οὐδ' ἄρα νῦν.

ΠΟΛΕΜΩΝ

οὐκ οἶδ' ὅ τι

[95]

λέγω, μὰ τὴν Δήμητρα, πλὴν ἀπάγξομαι.
 Γλυκέρα με καταλέλοιπε, καταλέλοιπέ με
 Γλυκέρα, Πάταικ'. ἀλλ' εἴπερ οὕτω σοι δοκεῖ
 385 πράττειν. — συνήθης ἦσθα γὰρ καὶ πολλάκις
 λελάληκας αὐτῇ. — πρότερον ἐλθὼν διαλέγου.
 πρέσβευσον, ἱκετεύω σε.

[100]

ΠΑΤΑΙΚΟΣ (starts to go)

τοῦτό μοι δοκεῖ,

ὁρᾶς, ποεῖν.

380. *τιμωρίαν*: private vengeance.
 — *ἔγκλημα*: a legal complaint, made
 before witnesses, preliminary to a suit,
 which in this case would be a *γραφὴ*
μοιχείας against Moschion. In Attic
 law *τιμωρία* was permitted in such a
 case, though probably only when the
 offender was caught in the act. A law
 quoted in Dem. 23. 53 (cited by Körte)
 gives the cases in which one was per-
 mitted to kill without being liable to
 prosecution for murder. One of them
 is *ἐάν τις ἀποκτείνῃ . . . ἐπὶ παλλακῇ ἣν*
ἂν ἐπ' ἐλευθέροις παισὶν ἔχῃ. Though the
 Attic law was not operative in Pole-
 mon's case — for he is a Corinthian and
 the action of the play is laid in Corinth
 — yet the law of Corinth was probably
 essentially the same as that of Athens.
 See on v. 895.

381. *οὐδ' ἄρα νῦν*: and may I then
not now — ? He was about to ask *ἔξεστί*
μοι τιμωρῆσθαι αὐτόν; when Pataecus
 interrupted him by repeating his words
 in a tone of positive assertion. *ἄρα* is
 for *ἄρα* metri causa, as often in the
 poets; see *Sachtschal De com. Gr.*
serm. metro accom., p. 10.

382. *πλήν*: cf. E. 266. — *ἀπάγξομαι*:
 cf. v. 857.

385. *ἦσθα*: as next-door neighbor
 of Glycera Pataecus had become well
 acquainted with her during Polemon's
 absence. This he has doubtless ex-
 plained to Polemon in the early part
 of the scene.

388. *ὁρᾶς*: cf. *ὡς ὁρᾶς* v. 190. As he
 says this he turns to go, but Polemon
 detains him. *ἰδοῦ* is more often used to
 indicate compliance with a request.

ΠΟΛΕΜΩΝ (detains him)

δύνασαι δὲ δῆπουθεν λέγειν,

Πάταικε :

ΠΑΤΑΙΚΟΣ

μετρίως.

ΠΟΛΕΜΩΝ

ἀλλὰ μήν, Πάταικε, δεῖ.

390 αὕτη ᾗσιν ἡ σωτηρία τοῦ πράγματος.

ἐγὼ γὰρ εἴ τι πώποτ' ἡδίκηχ' ὅλως —

[105]

εἰ μὴ διατελῶ πάντα φιλοτιμούμενος —

E4, quat. y, p. 14

τὸν κόσμον αὐτῆς εἰ θεωρήσαιοις —

ΠΑΤΑΙΚΟΣ

καλῶς

ἔχει.

ΠΟΛΕΜΩΝ

θεώρησον, Πάταικε, πρὸς θεῶν.

395 μᾶλλον μ' ἐλεήσεις.

ΠΑΤΑΙΚΟΣ (aside)

ὦ Πόσειδόν.

ΠΟΛΕΜΩΝ

δεῦρ' ἴθι.

ἐνδύμαθ' οἷ', οἷα δὲ φαίνεθ' ἡνίκ' ἂν

[110]

389. μετρίως : cf. E. 19 μετρίῳ γε

... ῥήτορι.

390. Cf. E. 201.

391 ff. Polemon is so agitated, in urging his merits as a husband before his ambassador, that he cannot complete his sentences.

392. πάντα φιλοτιμούμενος : in all things zealous toward her, cf. Xen. Oec. 4. 24 αἰεὶ ἐν γέ τι φιλοτιμούμενος.

393. As an illustration of his devotion to Glycera Polemon thinks of the finery he has given her. καλῶς ἔχει : Patateus does not care to inspect Glycera's wardrobe and tries to decline

politely ; but Polemon will not let him off. For the polite phrase of refusal cf. Antiph. 165 K. βούλει . . . πινεῖν :

καλῶς ἔχει μοι, Theocr. 15. 3 ἐμβαλε καὶ ποτίκρανον. — ἔχει κάλλιστα, Aristoph. Ran. 508 κάλλιστ', ἐπαινῶ, Hor. Ep. 1. 7. 16 quantum vis tolle. — benigne.

396. ἐνδύματα : elsewhere only in late writers. — οἷα δὲ φαίνεται : Polemon's thoughts pass from Glycera's finery to her person. The poignancy of his grief seeks to find expression in the representation to his friend of the charms of the woman he has lost.

λάβη τι τούτων· οὐ γὰρ ἐοράκεις ἴσως.

ΠΑΤΑΙΚΟΣ

ἔγωγε.

ΠΟΛΕΜΩΝ

καὶ γὰρ τὸ μέγεθος δῆπουθεν ἦν
ἀξιον ἰδεῖν. ἀλλὰ τί φέρω νῦν εἰς μέσον
400 τὸ μέγεθος, ἐμβρόντητος, ὑπὲρ ἄλλων λαλῶν;

ΠΑΤΑΙΚΟΣ (reassuringly)

μὰ τὸν Δί', οὐδέν.

ΠΟΛΕΜΩΝ

οὐ γάρ; ἀλλὰ δεῖ γέ σε [115]

ἰδεῖν· βάδιζε δεῦρο.

ΠΑΤΑΙΚΟΣ

πάραγ', εἰσέρχομαι.

Polemon leads the way into his house, Pataecus following. Moschion appears at the door of the house of Pataecus. He looks about anxiously for the enemy. When he sees Polemon entering the other house with Pataecus, and none of the army present, he comes out of the house, reassured.

397. λάβη: *puts on*, a proper aor. of ἔχειν, which is common in the sense of "wear." ἀναλαβεῖν is similarly used, e.g. in Plutarch and Lucian. — **ἐοράκεις:** ἑωρ-, the reading of C' and of L second hand, would give an undesirable anapaest beginning with γάρ. Some scholars regard ἐοράκειν (-κη) as the correct Attic spelling of the plpf., and the short vowel in the pf. is in fact required by the meter in many passages.

398. καὶ γάρ, κτέ.: *why, just the magnificence of them was, I dare say*, etc. τὸ μέγεθος and τὸ μέγαλειον were employed by writers on aesthetics in the meaning of "grandeur," "majesty," "sublimity," e.g. of style by Longinus 12.4. Cf. Acts 2.11 τὰ μεγαλεῖα τοῦ θεοῦ and in Byzantine Greek τὸ μέγεθός σου "your Majesty."

399. φέρω, κτέ.: *bring up* as a sub-

ject of conversation, *alludeto*, cf. Herod. 4.97 ἐγὼ δὲ γνώμην . . . ἐς μέσον φέρω.

400. ἐμβρόντητος: sc. ἐγώ, *scatter-brained*, lit. *thunderstruck*, attonitus, cf. S. 199. — **ὑπέρ** = *περί*, a usage common in the orators and occasional in other writers, cf. Pet. fr. 2, p. 94, Men. 521 K. ὑπὲρ μὲν οἴνου μηδὲ γρῦ, τίτθῃ, λέγε. — **ἄλλων:** *indifferent things*. This meaning developed naturally out of the usual meaning, cf. Eur. I.A. 1135 οὐκ ἄλλ' ἐρωτῶ, καὶ σὺ μὴ λέγ' ἄλλα μοι.

401. οὐδέν: *not at all*, sc. εἰ ἐμβρόντητος.

402. The fact that Polemon insists so persistently that Pataecus shall see Glycera's finery raises the suspicion that the poet has a larger motive than merely to make Polemon ridiculous. See the explanation at the beginning of the third act.

ACT IV

Sc. 1. MOSCHION

ΜΟΣΧΙΩΝ

(To Polemon and Pataecus as they disappear into the other house)

οὐκ εἰσφθερεῖσθε θάπτον ὑμεῖς ἐκποδών :

λόγχας ἔχοντες ἐκπεπηδήκασί μοι.

End of Lp. *νβ*

(Again looking about him)

405 οὐκ ἂν δύναιντο δ' ἐξελεῖν νεοττιὰν

χελιδόνων, οἶοι πάρις, οἱ βάσκανοι.

[120]

"ἀλλὰ ξένους". φήσ', "εἶχον." εἰσὶ δ' οἱ ξένοι

403 ff. Moschion was sent into the house by Davus at v. 232 to wait for a few days until Glycera should languish for him. What seems to him an endless time has elapsed, during which he has been afraid either to leave the house, invested as it was by the "army" under the command of Sosias, or to go into the women's apartments to visit Glycera, in view of his mother's apparently hostile attitude (vv. 199 ff.) toward his attentions to Glycera and of the reported objections of Glycera herself (vv. 223 ff.). At length, when he can stand the suspense no longer, he comes forth from the house, taking pains to avoid the enemy.

403. *εἰσφθερεῖσθε*: *aye, in with you, and the devil take you!* Moschion repeats the *εἰς*- of the last word of Pataecus, *εἰσέρχομαι*. This compound occurs in S. 372 *εἰσφθάρηθι*, but not elsewhere in this sense; cf. *ἀποφθείρον* in S. 161 and see on v. 286. The compound *ἀνεπάταξε* in E. 674 is also invented for the occasion.

404. Better to express his contempt (simulated, however) for the forces of the enemy, Moschion adopts the mock-tragic style. The verse suggests Eur.

Phoen. 1382 (Eteocles and Polynices) ἧσπον δὲ λόγχαις, but is quoted from no known passage. *λόγχη* is distinctively tragic and is used by the comic poets only for pompous effect, as Aristoph. Ran. 1016 (Aeschylus speaks) ἀλλὰ πνέοντας δόρυ καὶ λόγχας καὶ λευκολόφους τρυφαλείας.

405. Cf. Luc. Dial. meretr. 9, 5, where the successful rival says to Polemon *ὡς βρεφύλλιος ταῦτα, ὦ μισθοφόρε, ἡμῖν λέγεις καὶ μορμολύττη*: *σὺ γὰρ ἀλεκτρύονα πῶποτε ἀπέκτεινας ἢ πόλεμον εἶδες*:

406. *οἱ βάσκανοι*: *the scurvyknaves*. The word originally implied envious and malicious action, esp. the casting of the evil eye. A trace of this meaning may possibly be felt here, since Moschion, thinking himself the fortunate lover, attributes *φθόνος* to Polemon. Cf. Aristoph. Eq. 103, where one of the slaves of Demos says of the Paphlagonian *ἐπίπαστα λείξας δημιόπρατ' ὁ βάσκανος*.

407. *ξένους*: *mercenary troops*. Sosias is a *ξένος* : 241. *φήσί*: Davus. We are to suppose that when Davus followed Moschion into the house (v. 272, cf. v. 419) he reported the arrival of the enemy, magnifying, of course, the

οἱ περιβόητοι — (Catching sight of Sosias)

Σωσίας εἰς οὔτοσί. —

πολλῶν γεγονότων ἀθλίων κατὰ τὸν χρόνον

410 τὸν νῦν, — φορὰ γὰρ γέγονε τούτου νῦν καλῇ

872 K.

ἐν ᾧ πασι τοῖς Ἑλλησι δι' ὃ τι δὴ ποτε —

[125]

οὐδένα νομίζω τῶν τοσούτων ἄθλιον

ἄνθρωπον οὕτως ὥς ἐμαυτὸν ζῆν ἐγώ.

ὥς γὰρ τάχιστ' εἰσῆλθον, οὐδὲν ὦν αἶ

415 εἴωθ' ἐποιοῦν, οὐδὲ πρὸς τὴν μητέρα

εἰσῆλθον, οὐ τῶν ἔνδον ἐκάλεσ' οὐδένα

[130]

πρὸς ἐμαυτόν, ἀλλ' εἰς οἶκον ἐλθὼν ἐκποδῶν

ἐνταῦθα κατεκείμεν συνεστηκῶς πάνυ.

formidable character of the "army."

— εἶχον: Polemon and his party.

408. Sosias and his troops were sent into the house of Polemon in v. 358. But, since Sosias is here pointed to as present, we must suppose that he has come out again. He is probably lying in a drunken stupor in the portico (v. 346), or skulking in the distance, — εἰς: according to an old proverb fr. com. adesp. 679 K. εἰς ἀνὴρ, οὐδεὶς ἀνὴρ.

409 ff. An obscure reference to the troubled state of affairs in Greece. See p. 145 and on v. 5. Euripides begins his diatribe against athletes in a similar way (fr. 282 N.), κακῶν γὰρ δντων μυρίων καθ' Ἑλλάδα, οὐδὲν κάκιον ἐστιν ἀθλητῶν γένους.

410. φορὰ: *crowd*, cf. Dem. 18.61 παρά γὰρ τοῖς Ἑλλησιν, οὐ τισὶν ἀλλὰ ᾧ πασιν ὁμοίως, φορὰν προδοτῶν καὶ δωροδόκων καὶ θεοῖς ἐχθρῶν συνέβη γενέσθαι, Aeschin. 3. 234. — τούτου: i.e. τῶν ἀθλίων considered as a product.

411. δι' ὃ τι δὴ ποτε: *whatever the reason may be*.

412 ff. The order of words is nicely

calculated to give the desired emphasis.

— οὐδένα τῶν τοσούτων: *not one of them all*. — ἐγώ: tacked on at the end, has about the emphasis of "in my opinion."

414. εἰσῆλθον: v. 232.

415. ἐποιοῦν: on the spelling see notes on II. 1 and v. 176.

416. εἰσῆλθον: i.e. into the part of the house reserved for the women, the γυναικωνῆτις, cf. Men. 519 K. νῦν δ' εἰς γυναικωνῆτιν εἰσίνθ' ὅταν ἰδῶ παράσιτον.

417. οἶκον: the large common living room or perhaps the chamber reserved for the men, ἀνδρῶν or ἀνδρωνῆτις. οἶκος, except in idiomatic prepositional phrases (e.g. κατὰ τὸν οἶκον), usually means "room" in classical Attic prose and in comedy, cf. Phryn. 66 K. ἐπτάκλιος οἶκος ἦν, εἴτ' ἐννεάκλιος ἕτερος οἶκος, "house" only in lyric and tragic poetry.

418. συνεστηκῶς πάνυ: *apparently quite composed, in good order*, cf. Xen. Anab. 6. 5. 30 ἐπεὶ δὲ εἶδον οἱ Ἕλληνες τό τε φαρμακάζον ἱππικὸν ἔτι συνεστηκός, ibid. 7. 6. 26 οὔτε γὰρ ἱππικὸν οὔτε πελταστικὸν ἔτι ἐγὼ συνεστηκός κατέλαβον.

- τὸν Δᾶον εἰσπέμπω δὲ δηλώσονθ' ὅτι
 420 ἦκω, τοσοῦτον αὐτό, πρὸς τὴν μητέρα.
 οὗτος μὲν οὖν, μικρόν τι φροντίσας ἐμοῦ, [135]
 ἄριστον αὐτοῖς καταλαβὼν παρακείμενον,
 ἐγέμιζεν αὐτόν. ἐν δὲ τούτῳ τῷ χρόνῳ
 κατακείμενος πρὸς ἑμαυτὸν ἔλεγον· "αὐτίκα
 425 πρόσεισιν ἡ μήτηρ ἁπαγγελοῦσά μοι
 παρὰ τῆς ἐρωμένης ἐφ' οἷς ἂν φησί μοι [140]
 εἰς ταῦτόν ἐλθεῖν." αὐτὸς ἐμελέττων λόγον —
 [Lacuna of ca. 157 verses to K²]

Moschion probably goes on to tell of a confidential talk between Glycera and Myrrhina which he has overheard. He is convinced that his hopes are illusory and realizes that he has been duped by Davus. He has heard also things which arouse his curiosity regarding Glycera (v. 665), but not enough to reveal the facts in full. When Pataecus comes out of Polemon's house, Moschion conceals himself from view. He is present, but unobserved by the others, throughout the following scenes.

SC. 2. MOSCHION (in hiding), PATAECUS

SC. 3. MOSCHION (in hiding), PATAECUS, GLYCERA

While inspecting the wardrobe of Glycera in Polemon's house, Pataecus seems to have noticed something among her belongings that aroused in him a suspicion as to her identity. Therefore, when he summons her from the house, he has three objects in view: the first, to secure an explanation of her conduct with Moschion; the second, to discharge his mission of reconciling her

Dem. 8, 11 ὁ μὲν γὰρ ἔχων δύναμιν συνεστηκυῖαν αἰεὶ περὶ αὐτόν, and the noun σύστασις (e.g. προσώπων). The opposite is ἐξεστηκώς *distracted*, cf. ἐξέστηκα S. 67, 418, ἔκστασις E. 678. In a play of the Old Comedy we should suspect paronomasia, -εστηκώς.

419. εἰσπέμπω: see on εἰσῆλθον in v. 416.

420. αὐτό = μόνον, *only that*.

422. ἄριστον: cf. v. 187.

425. Davus had led him to believe

that his mother was intervening on his behalf, vv. 154, 188.

426. ἐφ' οἷς ἂν . . . ἐλθεῖν: the vb. φησί (subj. Glycera) intervenes and changes the opt. to the inf. Without φησί the clause would be ἐφ' οἷς ἂν ἔλθοι. The ἂν of the opt. clause is of course retained when the opt. becomes the inf. μοι: governed by εἰς ταῦτόν.

427. εἰς ταῦτόν: cf. v. 590. — ἐμελέττων: just as he had rehearsed in vv. 191 ff. how he should act. Cf. E. 201.

with Polemon; the third, to discover who she really is. He finds her unwilling to return to Polemon (vv. 599, 625, 630, cf. 904). She assures Patæcus, however, that her relations with Moschion have been innocent, though she admits that she has put herself in a false position with him.

ГЛҮКЕРА

----- ἵνα λαθεῖν ἵνα
 585 ἵνα τὸν πατέρα καὶ τὴν μητέρα αὐτοῦ, φράζε μοι, ἵνα
 ἵνα ἐνταῦθα καταφυγοῦς ἐδυνάμην — οὐ, σκοπεῖς,
 ἵνα με λάβῃ γυναῖκα, κατὰ με γὰρ πάντῃ
 ἵνα μονοῦμένην οὐ τοῦθ', ἐταίραν δ' ἵνα μὴ ἔχῃ;
 εἴτ' οὐ λαθεῖν τούτους ἂν ἔσπενδον, τάλαν,
 590 αὐτός τ' ἐκεῖνος; ἀλλ' ἵταμῶς εἰς ταῦτό με

K², quat. 2,
 p. 3, l. 18
 [165]

585 ff. Pataecus has probably asked Glycera to defend herself against Polemon's charge of unfaithfulness. Was her motive in accepting Myrrhina's hospitality really fear of Polemon, as she had alleged, or the desire to be near Moschion? If the former, he might induce her to return to Polemon. Glycera is now showing that her conduct will not bear the interpretation that has been put upon it. She employs the argument from probability throughout. — τὸν πατέρα καὶ τὴν μητέρα: though she is defending herself before Pataecus she refers to him and Myrrhina in the third person (vv. 589, 591) precisely as if she were addressing a court. The thought seems to be: *Could I have taken refuge here, in order to be Moschion's mistress, without his father's and his mother's knowledge?*

586. οὐ, κτέ.: const. with καταφυ-
γοῦσα. — σκοπεῖς: you observe. On ὁρᾷς,
μανθάνεις, and similar parenthetical ex-
pressions see Kock on Aristoph. Nub.
355.

587. κατὰ με: *in accordance with my station*. See on II, 19 and cf. S, 180. — πάνυ: *utterly*, modifies the following

partic., cf. Xenarch. 7 K. εἰς τις θεοῖσιν
ἐχθρὸς ἄνθρωπος πάνν | ξηραινομένους ὡς
εἶδε τοὺς ἰχθῦς.

588. *μονομένην*: *left utterly alone in the world as I was*. Having no parents and no dowry she could not hope for a legal marriage, much less for one above her social position. — *οὐ τοῦτο*: *sc. ἦν, that was impossible*. The *ἵνα*-clauses summarize the charge which she is refuting, *viz. ἐπαῖθα κατέφυγες, οὐκ ἴνα σε λάβῃ γυναῖκα, ἀλλ' ἵνα σ' ἔχῃ ἐταῖραν*.

589. εἴτα: in that case, i.e. if I had consented to be his mistress. — λαθεῖν: in fact she had made no attempt at concealment. — τοὺτους: Pataecus, Myrrhina, and the members of their household. We feel that the appeal is addressed to the spectators as well as to the persons on the scene.

590. ἐκείνος: Moschion, τὲ connects the two subjects, as if ἐγὼ had preceded. The second clause is brought in as an afterthought: Moschion's conduct, she pretends, also bears out her argument. Had there been an intrigue between them he would have been as anxious as she that the family should

τῷ πατρὶ κατέστησ', εἰλόμην δ' οὕτως ἐγὼ
ἀφρόνως ἔχειν, ἐχθρόν τε πράττειν πράγμα μοι,⁷
ὕμιν θ' ὑπόνοιαν καταλιπεῖν αἰσχροῖν ἐμοῦ.⁷

ΠΑΤΑΙΚΟΣ

ἦν ἐξαλείψας οὐκέτ' οὐδ' αἰσχροῖα φανεῖ.⁷

[170]

ΓΑΤΚΕΡΑ

595 Πάταικε, καὶ σὺ τὰ ταῦτα συμπεπείσμενος⁷
ἦλθες τοιαύτην θ' ὑπέλαβές με γεγονέναι⁷;

ΠΑΤΑΙΚΟΣ

μὴ δὴ γένοιτ', ὦ Ζεῦ πολυτίμητ', ἄδικα δέ⁷
δείξαις ἀληθῶς ὄντ'. ἐγὼ μὲν πείθομαι.⁷
ἀλλ' ἄπιθι μηδὲν ἦττον.

[175]

not suspect it. Through her desire to shield her brother, Glycera is disingenuous with Pataecus. — **ἰταμῶς**: *boldly*: cf. E. 311. — **εἰς ταυτό**: *into his father's presence*, cf. v. 427. — **με**: for *ἐμάντον*. The reflexive force is weak, since the phrase *κατέστησά με* about = *ἦλθον*. Cf. Kühner-Gerth § 454. 2, Ann. 8.

591. **τῷ πατρί**: i.e. Pataecus himself. — **εἰλόμην δέ**: the horns of the dilemma which presented itself to her were (1) her fear of Polemon, which made it impossible for her to remain in his house, and (2) the certainty that if she accepted Myrrhina's offer of hospitality her motive would be misunderstood. Of the two evils she chose the latter, but with full knowledge of the possible consequences.

592. **ἐχθρόν**: cf. Soph. Phil. 475 τοῖσι γενναίοισι τοι τό τ' αἰσχροῖν ἐχθρόν.

594. **ἐξαλείψασα**: cf. Eur. Hec. 590 τὸ μὲν σὺν . . . πάθος οὐκ ἂν δυναίμην ἐξαλείφασθαι φρενός, and for the same

figure Aesch. Prom. 789 ἦν ἐγγράφον σὺ μνήμοσιν δέλοισι φρενῶν.

595. **καὶ σὺ**: Glycera reproaches Pataecus, who has known her long (*συνήθης*, v. 385).

596. **τοιαύτην**: i.e. *μοιχεύτριαν*.

597. The same oath in Men. 848 K., which is a reminiscence of Aristoph. Eq. 1390. — **ἄδικα**: Polemon's accusation.

598. **δείξαις**: for the opt. of entreaty see Kühner-Gerth § 395. 5. Objection has been raised to the aor. opt. ending *-ais* in Attic (van Leeuwen on Aristoph. Plut. 1035), but it seems too well authenticated to displace; see verb-list in Kühner-Blass. — **πείθομαι**: cf. Aristoph. Plut. 251 ὃν ἐγὼ φιλῶ μάλιστα μετὰ σέ. — **πείθομαι**.

599. **ἄπιθι μηδὲν ἦττον**: *go back to him just the same*. *ἀπίεμαι* is used in precisely this meaning in v. 860, where Doris reports to Polemon: ὥς φησι νῦν, ἄπισιν ὥς σέ. — **εἰς ἄλλας, κτέ.**: Glycera's resolution seems unalterable, cf. v. 622.

ΓΑΤΚΕΡΑ

ῥεῖς ἄλλας κόρας

600 ὑβριζέτω τὸ λοιπόν.

ΠΑΤΑΙΚΟΣ

οὐχ ὑβριστικῶς

γέγονε τὸ δεινόν.

ΓΑΤΚΕΡΑ

ἀνόσιον δ' ἔπραξέ με.

οὐκ ἔσθ' ὁρᾶν θεράπαιναν ἀθλιωτέραν

ἔμου —

[Lacuna of 16 verses to K¹]

Glycera seems to have declared to Pataecus that she is free born and also to have asked him to examine the proofs of her origin for himself, that he may assist her to establish her legal independence of Polemon. A single word quoted from this play may belong here:

ΓΑΤΚΕΡΑ

ἀποδείξαι

392 K.

When the text begins again Glycera is explaining to Pataecus the nature of the objects, contained in the chest, which she has asked him to examine.

ΓΑΤΚΕΡΑ

σ λα K¹, quat. 2, p. 3, l. 17

600. οὐχ ὑβριστικῶς: Pataecus suggests that Polemon's act was not unpardonable, since it was committed δι' ὀργήν, not wantonly.

601. ἀνόσιον ἔπραξε: cf. Eur. I.A. 1105 ἀνόσια πράσσων.

602. Glycera is now overcome by the recollection of her wrongs and sufferings. The knowledge, which she has all along possessed, that she is of free birth, increases her indignation against Polemon. The thought probably occurs to her that, by establishing the fact of her free birth, she will be able the more easily to shake off the author-

ity which he feels he has over her person. . . θεράπαιναν: cf. Ceph. 4 K. εἶν δ' ὥσπερ εἰ θεράπαιν' ἔχω περιπαρίδας. ἀθλιωτέραν: cf. Eur. Hel. 591 τίς ἡμῶν ἐγένετ' ἀθλιώτερα: Suppl. 1076 οὐκ τιν' εὗροίτ' ἄλλον ἀθλιώτερον.

Fr. 392. In the rhetorical lexicon Bekk. Anec. 427. 23 we find ἀποδείξαι, παραδείξαι: "ὅμως δ' ἀποδείξον ταῦτα τῇ γυναικί," καὶ Περικειρομένη Μαιαίδος. The quotation from the Periceirōmē seems to have fallen out, but some form of the vb. ἀποδείξαι, which is attested by the lexicon, came from this play.

620 τοῦμοῦ πατρὸς καὶ μητρός, ἔκέλευσεν δ' ἔχειν⁷
 αἰὲ παρ' ἔμαντῇ ταῦτα καὶ τηρεῖν.

ΠΑΤΑΙΚΟΣ

τί οὖν

βούλει κομίσασθαι ταῦτ' : ἰἀπέγνωνκας σὺ γὰρ⁷ [145]
 κομιδῇ τὸν ἄνθρωπον : τί βούλει, φιλτάτῃ :

ΓΑΤΚΕΡΑ

διὰ σοῦ γενέσθω τοῦτό μοι.πραχθήσεται :

ΠΑΤΑΙΚΟΣ

625 τοῦτό⁷ γε⁷ γέλοιον· ἀλλ' ὑπὲρ πάντων ἐχρῆν
 ἰεῖξαι σ'.

ΓΑΤΚΕΡΑ

ἐγῶδα τὰμ' ἄρισθ'.

ΠΑΤΑΙΚΟΣ (reluctantly yielding)

οὕτως ἔχεις :

620. Cf. Plaut. Rud. 389 *cistulam . . . quam habebat* (Palaestra) *ubique habebat qui suos parentes noscere posset*. Glycera refers to the *σπάργανα* and other memorials of her infancy which the old woman had given her (v. 15).

622. *κομίσασθαι ταῦτα*: *to have them brought*, i.e. from the house, cf. v. 633. Glycera had doubtless already used this vb., so that the meaning of the mid. voice here was clear. For this meaning cf. Thuc. 4. 38. 4 *πέμψαντες τοὺς νεκροὺς διεκομίσαντο*. *ταῦτα*: the tokens, which she seems to have kept in a casket, cf. v. 633. Probably it was to fetch this casket that Doris was sent to Polemon's house after the flight (v. 61). — *ἀπέγνωνκας, κτέ.*: *what, have you given the fellow (Polemon) up absolutely?* *ἀπογιγνώσκειν* means “to

give up as hopeless,” “to despair of,” used of a thing or of a person, cf. Dem. 6. 16 *οὔτ' ἂν εἰ νῦν ἀπεγίγνωσκεν Θηβαίους*. The partic. acquires the meaning “desperate,” “abandoned,” as applied to character, e.g. Herodian 1. 16. 4 *ἐαυτὸν ἐπιδόντα μονομάχοις καὶ ἀπεγνωσμένοις ἀνθρώποις κινδυνεύσαι*.

623. *τί βούλει*: *what is your motive?*

624. *διὰ σοῦ, κτέ.*: *be my agent in this matter*. She probably refers to her intention of breaking off relations with Polemon.

625. *ἐχρῆν εἰξαι σε*: *you ought to have yielded*, i.e. to my desires in the matter, expressed in v. 599 and probably elsewhere.

626. *ἐγῶδα, κτέ.*: cf. Plaut. Trin. 636 *satis in rem quae sint meum ego conspicio mihi*. *οὕτως ἔχεις*:

ἴς τῶν θεραπαινῶν οἶδε ταῦθ' ὅπου ἴστί σοι;
ἦ Δωρίς οἶδε;

[150]

ΓΑΤΚΕΡΑ

καλεσάτω τὴν Δωρίδα

ἔξω τίς.

ΠΑΤΑΙΚΟΣ

ἀλλ' ὅμως, Γλυκέρα, πρὸς τῶν θεῶν,

630 ἴδιαλλάγηθ' ἐφ' οἷς λόγοις νυνὶ λέγω.

Enter Doris from the house.

SC. 4. MOSCHION (in hiding), PATAECUS, GLYCERA, DORIS

ΔΩΡΙΣ

βούλει τί χρῆμ'; ἐμοὶ λέγ', ὦ κεκτημένη.

ΜΟΣΧΙΩΝ (aside)

τάχα δ' εἴσομ' οἶον τὸ κακόν.

ΓΑΤΚΕΡΑ

ἐξένεγκέ μοι

[155]

τὴν κιστίδ' ἔξω, Δωρί, τὴν τὰ ποικίλα

ἔχουσαν. οἶσθας, νῆ Δί', — ἣν δέδωκά σοι

635 τηρεῖν. τί ἄλυεις, ἀθλία;

Exit Doris into the house.

is this the way you feel about it? There is disapproval, but also acquiescence, in the question.

629 f. Pataecus makes a last appeal on behalf of Polemon. We do not know what promises he has made on behalf of Polemon — probably a pledge of good conduct.

632. εἴσομαι: cf. Aristoph. Lys. 1114 τάχα δ' εἴσομαι ἴγῳ. — οἶον: sc. ἐστίν. This is the first intimation in the preserved portion of text that Moschion is present during these scenes of disclosure. He is eavesdropping, as throughout the following scene and in the last

scene of the play; see on vv. 646 ff., 907.

633. Cf. Ter. Eun. 753 abi tu, cistellam, Pythias, domo efferi cum monumentis. — τὰ ποικίλα embroidered garments, as often, cf. Theocr. 15, 78 τὰ ποικίλα πρᾶτον ἀθήρησον. Philem. 76 K. ἱμάτια ποικίλ' εἰ λήγῃ τις Σικελικά. As we shall see, the chest contained other objects as well.

635. ἄλυεις: are you idling? See on E. 342 and Phot. fr. on p. 100, and cf. Ter. Eun. 754 (continuing the passage cited on v. 633) Pyth. ubi scitasti? Thais. in triseo, odiosu, comissu.

ΜΟΣΧΙΩΝ (aside)

πέπονθά τι,
 Ἴνῃ τὸν Δία τὸν σωτήρ', ἐγὼ καινὸν πάνυ
 καὶ ποικίλον ᾗ πράγμ'· οὐδὲν ἢ κόρη δοκεῖ

[160]

[Lacuna of ca. 7 verses to the second Leipzig fragment]

Doris has brought out the chest and returned again into the house. Pataecus first examines the ποικίλα. He has just made out the first object.

SC. 5. MOSCHION (in hiding), PATAECUS, GLYCERA

ΠΑΤΑΙΚΟΣ

646 ὄν' καὶ τότε εἶδον. οὐ παρ' αὐτὸν οὕτοσ' ἰ
 τράγος τις, ἢ βούς, ἢ τοιουτὶ θηρίον
 ἔστηκεν;

Lp. ξα

— **πέπονθά τι, κτέ.**: *I've had a strange and varied experience*, cf. Dem. 35, 25 *πεπόνθαμεν καινότατον*, Plat. Apol. 40A *θανμάσιόν τι γέγονεν*.

646 ff. The following recognition scene falls into two portions. In the first Pataecus recognizes as having belonged to his first wife some objects contained in the chest, and finds that the story which Glycera has been told of the discovery of herself and brother in infancy coincides with his recollection of the exposure of twin children of his own. He is convinced that she is his daughter and inquires anxiously about his lost son. But Glycera will tell him nothing on this point. In the second portion Glycera insists that Pataecus shall prove his identity by naming and describing the objects contained in the chest. Moschion, overhearing all this, discovers for himself that Pataecus is his father and Glycera his sister.

This scene may profitably be compared with the recognition scenes in Lp. I (1112 ff.) and in Plaut. Recl.

1134 ff. In the former, Ion causes Creusa to name and describe the objects contained in the vessel in which he kept his *γνωρίσματα*. In particular she describes the design on a piece of embroidery. In the Rudens, Palaestra proposes to establish her ownership of the wallet which Gripus has fished out of the sea by telling the contents of the casket contained in it. Daemones takes the objects from the casket as she mentions them, and thus discovers that Palaestra is his long-lost daughter.

The tragic coloring of this scene is noticeable in both the diction and the meter. At the climax the lines are wholly tragic. But the side remarks of Moschion stand out in sharp contrast in both respects. His rôle is that of the clown (*βωμολόχος*); but Pataecus and Glycera are moved by genuine feeling.

646. τότε: olim, the last time he saw the chest.

647. They seem to be inspecting the figures on a piece of embroidery (*ποικίλα* v. 633) from the clothing (*σπάργανα*

ΓΑΤΚΕΡΑ

ἔλαφος, φίλτατ', ἐστίν, οὐ τράγος.

ΠΑΤΑΙΚΟΣ

ῥ' κέρα ῥ' γ' ἔχει, τοῦτ' οἶδα.

ΓΑΤΚΕΡΑ

καὶ τοῦτ' τρίτον;

[65]

ΠΑΤΑΙΚΟΣ

650 ῥ' πετεινὸς ἵππος. τῆς γυναικὸς τῆς ἐμῆς
ῥ' τὰ χρήματ' ἐστὶ ταῦτα, καὶ μάλ' ἀθλίας.

ΜΟΣΧΙΩΝ (aside)

οὐ τῶν ἀδυνάτων ἐστὶ τοῦτ'; ῥ' ἐμοὶ δοκεῖ
ῥ' ἄτοπόν τι τὴν ἐμὴν τεκοῦσαν μητέρα
ῥ' αἰσχροῦς προέσθαι θυγατέρ' αὐτῇ γενομένην.

[70]

v. 15) in which the infants were exposed (v. 660). The design was indistinct through age. Pataecus describes the figures as if he had seen them before.

648. ἔλαφος, οὐ τράγος: cf. E. 171.

649. κέρα γε . . . οἶδα: Pataecus remembers only that it was an animal with horns. Attic writers use the pl. forms κέρατα etc., see Kühner-Blass § 121.

650. πετεινὸς ἵππος: a Pegasus. The form πετεινός, a doublet of the more poetical πτηνός, is apparently good Attic, in spite of the objections of Thomas Magister (p. 272. 6 R.); cf. Lyc. Leocr. 132 τὰ πετεινά (ζῶα), cited by Körte.

651. The silence of Glycera at this declaration, which must have startled her, is significant. Is it due to the new

embarrassment that confronts her? She knows that Moschion is not the son of Myrrhina, as Pataecus supposes him to be. If she is the daughter of Pataecus' wife and Moschion the son, the fact will have to come out that Myrrhina has deceived Pataecus in passing off Moschion as her son, cf. v. 669. The statement of Pataecus is not an "aside," for Moschion hears it.

652. οὐ τῶν ἀδυνάτων: se. ἐστὶ (or, if an assertion, read ἐν τῶν ἀδυνάτων). The phrase is an emphatic equivalent of ἀδυνάτον ἐστὶ affected by the writers of the fourth century.

653. ἄτοπόν τι, κτέ.: i.e. quite inconsistent with the character of Myrrhina.

654. προέσθαι: should have abandoned. The vb. often suggests, as here, a reprehensible act.

655 εἰ δ' ἄρα τι πιστὸν τοῦτ', ἀδελφὴ δ' ἔστ' ἐμή,
οἷας ἀπεστέρημ' ὁ δυστυχήης ἐγώ.

ΠΑΤΑΙΚΟΣ (to himself)

ἦ δυστυχήῃ δὴ τὰπίλοιπα τῶν ἐμῶν.

ΓΑΤΚΕΡΑ

σήμαιν' ὁ βούλει, τοῦτο πυνθάνου τ' ἐμοῦ.

ΠΑΤΑΙΚΟΣ

πόθεν λαβοῦσα ταῦτα κέκτησαι; φράσον.

[75]

ΓΑΤΚΕΡΑ

660 ἐν τοῖσδ' ἀνηρέθην ποτ' οὔσα παιδίον.

ΠΑΤΑΙΚΟΣ

ἐπάναγε σαντὸν μικρὸν ὡς ῥέθος βλέπω.

Scans her face closely.

ΜΟΣΧΙΩΝ (aside)

ἦκω τύχης εἰς καιρὸν οἰκείας ἐγώ.

655. εἰ δ' ἄρα: in this locution ἄρα, when not illative, expresses the speaker's doubt whether the assumption is true, cf. Thuc. 3. 56. 5 τῆς νῦν ἀμαρτίας, — εἰ ἄρα ἡμάρτηται —, and see Kühner-Gerth § 543. 10.

656. οἷας . . . ἐγώ: cf. fr. com. adesp. 221 K. οἷαν ἀδικῶ γυναιχ' ὁ δυσδαίμων ἐγώ. Similarly in Plaut. Epid. 648 ff. Strattipocles finds that his sweetheart is his sister, and is overwhelmed by the discovery.

657. ἦ δυστυχήῃ, κτέ.: at the thought of his son, whom he naturally supposes to be lost or dead, Pataneus cries out in grief. Glycera hears but does not understand. τὰπίλοιπα: cf. Soph. Phil. 24 ὡς τὰπίλοιπα τῶν λόγων σὺ μέν κλέης. The whole phrase is a vague reference to his other child, τῶν ἐμῶν (τέκνων).

660. ἀνηρέθην: cf. Pind. P. 9. 66

παῖδα τέζεται (Cyrene), ὃν κλυτὸς Ἑρμᾶς . . . ἀνελὼν φίλας ὑπὸ ματέρος οἴσει. Glycera purposely avoids the plural.

661. ἐπάναγε, κτέ.: draw back a little. — ὡς: almost unknown to comedy as final particle, but common in tragedy. See G.M.T., p. 398. — ῥέθος: face, a word borrowed from the epic, where it is used in the pl. in the meaning "limbs" (Hom. Il. 16. 856; 22. 68 and 362). It occurs in the sing. in two lyrical passages of tragedy, viz. Soph. Ant. 529 νεφέλη . . . αἱματίνεν ῥέθος αἰσχύνει and Eur. H. F. 1205 ὦ τέκνον, . . . ῥέθος ἀελίφ δεῖξον. The word was revived by the Alexandrian poets: in Theoc. 23. 39 the pl. means "limbs," while in Apoll. Rhod. 2. 68 it means "countenance," as also ἐπιρρέθη in Mosch. 4. 3.

662. τύχης εἰς καιρόν: cf. Pind. N. 7. 58 Θεαρίων, τίν δ' εὐκότα καιρὸν ὀλβου

ΠΑΤΑΙΚΟΣ

μόνη δ' ἔκεισο : τοῦτο γὰρ σήμαινέ μοι.

ΓΑΤΚΕΡΑ

οὐ δῆτ', ἀδελφὸν δ' ἐξέθῃκε κάμ' τις.

[80]

ΜΟΣΧΙΩΝ (aside)

665 τουτὶ μὲν ἔν μοι τῶν ἐμῶι ζητουμένων.

ΠΑΤΑΙΚΟΣ

πῶς οὖν ἐχωρίσθητ' ἀπ' ἀλλήλων δίχα ;

ΓΑΤΚΕΡΑ

ἔχοιμ' ἂν εἰπεῖν πάντ' ἀκηκουῖά σοι,
τὰ δ' ἐμά μ' ἑρώτα, ῥητὰ γὰρ ταῦτ' ἐστὶ μοι,
ἐκείνα δ' αὐτῇ μὴ φράσειν ὁμώμοκα.

[85]

δίδωσι, Eur. Orest. 384 ἀφῶξαι δ' αὐτὸν εἰς καιρὸν κακῶν.

665. The vb. *ζητεῖν* is the technical term for the "investigation" of a problem, *ἀπορία*, and *τὰ ζητούμενα* (or *τὰ ἐπιζητούμενα*, see Crit. Ap.) "the objects of search," the points to be determined by investigation. Now Moschion has been puzzled by what he has overheard of the conversation between Glycera and Myrrhina (see the note in the text following v. 427). Their talk has raised in his mind a number of *ἀπορίαι*. In vv. 652 he draws from the remark of Pataecus the inference that, if Glycera is the daughter of Pataecus, she must be his sister; but could Myrrhina his mother have heartlessly exposed a daughter? This question is now answered by Glycera's declaration that a brother was exposed along with her. This clears up one *ἀπορία* for Moschion; Myrrhina cannot be his mother.

666. A reminiscence of Eur. Melan. fr. 484. 3 N. *ἔπει δ' ἐχωρίσθησαν ἀλλήλων δίχα*.

667. *ἀκηκουῖα* : *by hearsay*, cf. Soph. O.T. 105 *ἔξοιδ' ἀκούων*.

668. *τὰ δ' ἐμά* : *that which concerns me alone* (cf. v. 626), as opposed to *ἐκείνα* (= *τὰ ἐκείνου*), "that which concerns my brother." — *ῥητά* : cf. Soph. O.T. 993 *ῥήτῳ* : *ἡ οὐχὶ θεμιτὸν ἄλλον εἰδέναι* : — The first foot is unmetrical in the MS., viz. *τάμᾱ δ'*. In a verse otherwise tragic in tone an initial dactyl with word-division — ◡, ◡ (e.g. *τάμᾱ δέ μ'* Rob. or *τάμᾱ δέ γ'* Arn.) would be objectionable. *τὰ δ' ἐμά* is free from this objection, and has the advantage over *τὰ δ' ἄλλ'* (Körte) in that it supplies *ταῦτα* with a definite antecedent.

669. *αὐτῇ* : Myrrhina. The allusion is so vague that Pataecus may possibly be in doubt as to who is meant; hence the further question *τις ἦν*. But

ΜΟΣΧΙΩΝ (aside)

670 καὶ τοῦτό μοι σύσσημον εἶρηκεν σαφές·
ὁμώμοκεν τῇ μήτρῃ. ποῦ ποτ' εἰμὶ γῆς;

1073 K.

ΠΑΤΑΙΚΟΣ

ὁ δὲ λαβὼν σεῖ καὶ τρέφων τίς ἦν ποτε;

ΓΑΤΚΕΡΑ

γυνή μ' ἔθρεψ', ἥπερ τὸτ' εἶδ' ἐκκειμένην.

ΠΑΤΑΙΚΟΣ

τοῦ δὲ τόπου τί μνημόνευμά σοι λέγει;

[100]

ΓΑΤΚΕΡΑ

675 κρηῖνῃ τιν' εἶπ' εἶναι τόπον τ' ὑπόσκιον.

ΠΑΤΑΙΚΟΣ

τὸν αὐτὸν ὄνπερ χῶ τιθεῖς εἶρηκέ μοι.

I p. ξβ

ΓΑΤΚΕΡΑ

τίς δ' οὗτός ἐστιν; εἰ θέμις καμοὶ φράσον.

Moschion, who had probably heard Glycera swear to his mother to keep something secret, is in a position to understand it.

670. καὶ τοῦτο: the second point, cf. *τουτὶ μὲν* v. 665. Glycera's statement has carried a step further the proof that Myrrhina is not his own mother. — **σύσσημον**: *indication, sign*. The word was tabooed by Phrynichus (see on Men. 1007 K.) as un-Attic, and was probably slang in the meaning here required, *clinch*. The vb. *συσσημαίνεισθαι*, from which this meaning seems to have been derived, was in use as the equivalent of *κατασφραγίζεσθαι*, "to seal and certify," according to Suidas, who

adds that *σύσσημον* = *σημεῖον*. The other meanings of the noun are later.

673. ἐκκειμένην: cf. v. 694 below and E. 28 *κάκκειμενον παιδάριον*. But *κειμένην* may be right, cf. *τιθείς* v. 678.

674. τόπου μνημόνευμα: *to remember the place by*, lit. *memorial, reminder*. The word occurs in Attic only in Arist. *De mem.* 450 b 27 (and 451 a 2): *τὸ ἐν ἡμῖν φάντασμα ἰσὺν εἰκῶν καὶ μνημόνευμα ἄλλον* (Körte). So Luc. *De salt.* 44 speaks of certain stories of mythology as *ἀναγκαῖότατα ὀρχηστῇ μνημονεύματα*. The Attic equivalents were *μνημεῖον* (prose) and *μνήμα* (poetry).

675. εἶπ' εἶναι: for the exceptional inf. after *εἰπεῖν* cf. Plat. *Gorg.* 473a

ΠΑΤΑΙΚΟΣ

ὁ μὲν τιθεὶς παῖς, ὁ δὲ τρέφειν ὀκνῶν ἐγώ.

ΓΑΤΚΕΡΑ

σὺ δ' ἐξέθηκας ὦν πατήρ: τίνος χάριν;

[95]

ΠΑΤΑΙΚΟΣ

680 πόλλ' ἐστὶν ἔργ' ἄπιστα, παιδίον, κλύειν.⁷
 ἡ μὲν τεκοῦσ' ὑμᾶς γὰρ ἐκλείπει βίον⁷
 εὐθύς, μιᾷ δ' ἔμπροσθεν ἡμέρα, — νοεῖς;⁷

ΓΑΤΚΕΡΑ

τί γίγνεται ποθ'; ὡς τρέμω, τάλαιν' ἐγώ.⁷

ΠΑΤΑΙΚΟΣ

πένης ἐγενόμην, βίον ἔχειν εἰθισμένος⁷.

[100]

εἶπον ἐγώ . . . τὸ ἀδικεῖν τοῦ ἀδικεῖσθαι
 κάκιον εἶναι. GMT. § 753.3.

678. παῖς: sc. τις ἦν.

679. Such an act on the part of a man who knew the children to be his own certainly called for an explanation. Exposure ordinarily implied, in real life as well as in the romantic drama, some irregularity of parentage.

680. ἄπιστα: and yet true, cf. Eur. fr. 396 N. νομίζειν χρή σε . . . ἀπιστα ἀληθῆ πολλά συμβαίνειν βροτοῖς. — κλύειν: used by the comic poets, in jest or in earnest, always as a tragic word, e.g. Aristoph. Av. 416 ἀπιστα καὶ πέρα κλυεῖν. This whole passage reveals Menander as a true disciple of Euripides in his use of tragic pathos. The dissyllabic feet and short syllables in arsi mark real feeling.

681. γάρ: the fact that ἡ τεκοῦσ' ὑμᾶς is a compact phrase explains the posi-

tion of γάρ. So also in E. 859 and elsewhere. But Menander exercises a good deal of freedom in placing this particle. — ἐκλείπει βίον: another phrase from the high style, cf. Soph. El. 1131 ὡς ὠφελον πάροιθεν ἐκλείπειν βίον and Antiphon 1. 21 ἀθέως καὶ ἀκλεῶς πρὸ τῆς εἰμαρμένης ὑφ' ᾧν ἤκιστα ἐχρῆν τὸν βίον ἐκλιπών.

682. εὐθύς: sc. τεκοῦσα. — μιᾷ: the numeral enhances the pathos by emphasizing the suddenness of the reversal, cf. Eur. H.F. 509 καί μ' ἀφείλεθ' ἡ τύχῃ ὥσπερ πτερόν πρὸς αἰθέρ' ἡμέρα μιᾷ. id. fr. 420 N. μί' ἡμέρα τὰ μὲν καθεῖλεν ὑπόθεν, τὰ δ' ἡρ' ἄνω. — νοεῖς: the speaker puts off the decisive word, cf. E. 908 αἰσθάνει γε; Plaut. Pseud. 215 usque ad languorem — tenes quo se haec tendant quae loquor?

684. εἰθισμένος: cf. Baton 5. 4 K. πρότερον οὐκ εἰθισμένος.

ΓΑΤΚΕΡΑ

685 ἐν ἡμέρᾳ: πῶς: ὦ θεοί, δεινοῦ πάθους].

ΠΑΤΑΙΚΟΣ

ἤκουσα τὴν ναῦν ἣ παρεῖχ' ἡμῖν τροφὴν
ἄγριον καλύψαι πέλαγος Αἰγαίας ἀλός.

ΓΑΤΚΕΡΑ

τάλαιν' ἔγωγε τῆς τύχης.

ΠΑΤΑΙΚΟΣ

ἐφόλκια

ἡγήσάμην δὴ πτωχὸν ὄντα παιδιά

[105]

690 τρέφειν ἄβούλου παντελῶς ἀνδρὸς τρόπους.]

685. ἡμέρα = ἡμέρα μιᾶ, as in Herod. 1. 126 (Körte). — δεινοῦ πάθος: a common tragic phrase, cf. Soph. O.T. 1297 ὦ δεινὸν ἰδεῖν πάθος, Eur. Suppl. 11 πάθος παθοῦσαι δεινόν. Glyceera's emotion seems out of proportion with her father's misfortune; but she is thinking of its results for herself and her brother.

687. ἄγριον πέλαγος: cf. Aesch. Suppl. 34 ἀγρίας ἀλός, Eur. H.F. 851 θάλασσαν ἀγρίαν. — πέλαγος Αἰγαίας ἀλός: cf. Poseidon's words Eur. Troad. 88 ταραξω πέλαγος Αἰγαίας ἀλός (Körte).

688. ἐφόλκια: as *useless burdens*. The ἐφολκίς was ἡ μικρὰ ναὺς ἡ ὑφ' ἐτέρας νεῶς ἐλκομένη (schol. Aristoph. Vesp. 268); in a figurative sense ἐφόλκια were τὰ ἐκ περιπτοῦ ἐπιφερόμενα σκεύη τοῖς ἀποδημοῦσιν (Bekk. Anec. 257), "baggage," cf. Anth. Pal. 7. 67 (Diogenes to Charon) ὅλη μοι καὶ πῆρῃ ἐφόλκια καὶ τὸ παλαιὸν ἔσθλος. The figure is Euripidean, cf. H.F. 631, where Heracles leading his children says ἄξω λαβῶν γε τοῖσδ' ἐφολκίδας χερσίν, ναὺς δ' ὡς ἐφέλξω, and later (1424), of himself, Ὅησεῖ πανώ-

λεις ἐψόμεσθ' ἐφολκίδες. The tow as a troublesome burden suggests the figure in Eur. Andr. 200, where Andromache speaks of her base-born children as ἐμαντῇ τ' ἀθλίαν ἐφολκίδα ("drag").

690. τρέφειν: this unworthy motive for the exposure of children is occasionally mentioned, e.g. Plat. Theaet. 160E οὐκ ἄξιον ὅν τροφῆς τὸ γιγνόμενον, . . . ἢ σὺ οἶε πάντως δεῖν τό γε σὸν τρέφειν καὶ μὴ ἀποστῆναι; Ter. Ad. 809 tu illos duo olim pro re tollebas tua, quod satis putabas tua bona ambobus fore. Poseidippus says (11 K.), but presumably only in jest, νῖον τρέφει πᾶς κἂν πένης τις ὦν τύχη, θυγατέρα δ' ἐκτίθησι κἂν ἢ πλούσιος. — τρόπους: the art. is generally used with τρόπους in this const., e.g. Aristoph. Eq. 192 οὐ πρὸς μουσικοῦ ἔτ' ἐστὶν ἀνδρὸς οὐδὲ χρηστοῦ τοῖς τρόποις, Men. 235. 4 K. οὐδ' οὕτως ἀκριβῆς τοὺς τρόπους.

691 ff. From here to v. 705 the parchment is badly broken and the writing on the preserved portions difficult to decipher. We are generally able, however,

ΓΑΤΚΕΡΑ

Ἰδηλοῖς ἀληθῆς, Ἰ φίλτατ', ὦν Ἰ πάντ'· ἀλλ' ἐπόν' ἔφη Ἰ τι παῖς; ἄρ' οὐκ ἐμηνύθη γε πᾶν;

ΠΑΤΑΙΚΟΣ

ἦν καὶ δέραια καὶ βαθὺ ζυγάστριον,
κόσμος προσῶν σμῖκρὸς δὲ τοῖς ἐκκεῖμένοις.

[110]

ΓΑΤΚΕΡΑ

695 ἔπειπὲ τᾶνδον· ἔν δ' ἔ τούτῳ γ' εὐστόχεῖς.

to catch the drift of the dialogue. Glycera is all but convinced that Patæcus is her father, and begins here to cross-question him in order to see if he can name and describe the articles which he caused to be placed with his exposed children. The whole situation is similar to that in Eur. Ion 1412 ff., where Ion, having in his hands the vessel in which were his γινωρίσματα, challenges Creusa καὶ τοῦνομ' αὐτῶν ἐξερεῖς πρὶν εἰσιδεῖν:

691. δηλοῖς: opt. of wish. Perhaps δείξαις should be supplied, cf. v. 598. On the const. see Kühner-Gerth § 482. 2. — ἐπόν = ἐπιτιθέν, cf. E. 250 τὸν δακτύλιον ἐπόντα. — παῖς: cf. v. 678.

693 f. Patæcus first mentions three things, all of a general nature, such as one might easily hit upon by guessing: δέραια, ζυγάστριον, κόσμος. — δέραια: see on E. 29. — βαθύ: as an epithet of a vessel Theoc. 1. 27 βαθὺ κισσύβιον.

ζυγάστριον: Pollux (7. 79 and 10. 138) mentions the word, as in use among post-classical writers, in a list of receptacles for storing clothes. Deianeira keeps the poison of Nessus κοῖλῳ ζυγάστρῳ (Soph. Trach. 692), and Cyrus

stores the treasure of Croesus in such a box (Xen. Cyrop. 6. 3. 1). — κόσμος: cf. E. 30. — δέ: the particles δέ and τε, as well as γάρ (see on v. 680), are sometimes placed late in the sentence by the later comic poets. δέ is the fourth word also in E. 309 and in Men. 555. 3 K.

695. Although only the last word (some form of εὐστόχεῖν) is free from doubt, the thought seems to be that of Eur. Ion 1426. When Creusa has described the first object correctly, Ion says ἔστιν τι πρὸς τῷδ', ἢ μόνῳ τῷδ' εὐτυχεῖς: — ἐπειπέ: tell me, further. This meaning is found e.g. in Thuc. 1.67.5 οἱ Κορίνθιοι . . . ἐπέπουν (i.e. after the rest had spoken), Aeschin. 2. 157 ταῦθ' ἐποθεῖς ἐπέπεν. Perhaps ἔτ' εἰπέ. τᾶνδον: τὰ ἐν τῷ ζυγαστρίῳ, cf. the proposal of Palaestra to Daemones in Plaut. Rud. 1132 ff. cistellam isti inesse oportet caudeam in isto videro: ibi ego dicam quicquid in erit nominatim. — εὐστόχεῖς: hit the mark, as by a happy accident, cf. Plut. Mor. 617 b ἄν τις εὐστόχεῖν διαγῆται, Ephip. 14. 1 K. εὐστόχος ναυίας "a good guesser."

ΠΑΤΑΙΚΟΣ

τί' οὖν ποτε; ζώνη γέ' κεῖται δηλαδῇ.

ΓΑΤΚΕΡΑ

ἔα· σὺ τοῦτ' ἄριστα. δεῖ σέ' μοί, πάτερ,
'ἐνούσαν εἰπεῖν εἰκόν' ἐν ζώνῃ τίς ἦν.

ΠΑΤΑΙΚΟΣ

ἦν γὰρ χορός τε παρθένων ἐνταυθά τις,

[115]

ΓΑΤΚΕΡΑ (aside)

700 βάδην συνῆκα· (to Pataecus) καὶ τόδ' εἶπες τῶν ἐμῶν.

ΠΑΤΑΙΚΟΣ

χρυσῇ τε μίτρα — πάντα δ' ἐκφαίνειν μ' ἐράς :

696 ff. Pataecus seems to say, after a moment's reflection (τί οὖν ποτε;), that among the articles in the casket was a woman's girdle, cf. v. 698. In the next line Glycera seems to show surprise in admitting that the answer is correct, calling him for the first time "father"; then, however, to demand that he shall give a description of the girdle. — **κεῖται**: lies there, = *ἐνδον ἐστὶ*. — **ἄριστα**: cf. E. 303. — **δεῖ σέ μοι, κτέ.**: for the demand cf. Eur. Ion 1420: Creusa has named as one of the objects in the vessel a piece of cloth which she had woven as a girl. Ion asks concerning it *μορφὴν ἔχον τίνα*: whereupon Creusa describes the embroidered pattern. — **ἐνούσαν εἰκόν' ἐν ζώνῃ**: the embroidered design was a part of the fabric, hence *ἐν* and not *ἐπὶ*. Cf. Eur. I.T. 816 *εἰκώ τ' ἐν ἱστοῖς*, Ion 1421 *Γοργῶν μὲν ἐν μέσοισιν ἡτρίους ἐπέλγων*, Aristid. Or. 1. 553 *εἰκόνες ἐν πίναξι*.

700. **βάδην συνῆκα**: *it dawns upon me*. *βάδην* means *gradually*, cf. Aristoph. Ach. 535 *οἱ Μεγαρής, ὅτε δὴ πείνων*

βάδην (κατὰ βραχύ schol.), Aesch. Suppl. 887 *ἄραχος ὥς βάδην*. — **καὶ τόδε, κτέ.**: for the third time Pataecus has stood the test.

701. **μίτρα**: *headband*, a circlet, often of metal (cf. schol. Aristoph. Eq. 580 *στλεγγίς χρυσοῦν ἔλασμα τὸ περὶ τῇ κεφαλῇ τῶν γυναικῶν*), for holding the hair in place, cf. Eur. Hec. 924 *πλόκαμον ἀναδέτοις μίτρασιν ἐρρηθμιζέμεν*. Such bands were worn by Bacchic revelers, cf. Eur. Bacch. 833 *ἐπὶ κάρᾳ δ' ἔσται μίτρα*, and by Dionysus himself, who is called *χρυσομίτρης* in Soph. O.T. 209. The design on the girdle was Dionysus at the head of a band of Maenads, and the unfinished thought was *ἀνεστεμμένος ὁ Βάκχος αὐτός*. Note that the penult of *μίτρα* must be measured long, a quantity not found elsewhere in Attic poetry. Probably Menander wrote *μίτρα τε χρυσῇ*. — **πάντα δ' ἐκφαίνειν μ' ἐράς**: Pataecus expresses a not unnatural impatience with the protracted cross-examination to which he is being subjected. *ἐρῶν θέλειν* is quite in the manner of

ΓΑΤΚΕΡΑ

οὐκ' ἐτι καθεύω, φίλτατ'. ἄδικος εἰ δ' ἐγὼ—

ΠΑΤΑΙΚΟΣ

ἄδικεῖ σ' ὁδ' υἱὸς θετοῦς ἐμός γ', ὥς φαίνεται.

πάρεμι, τοῦτον μιὰρὸν ὥς νῦν καὶ ψέγω.

[120]

Exit into the house. Moschion comes from his hiding-place.

SC. 6. GLYCERA, MOSCHION

ΜΟΣΧΙΩΝ (aside)

705 ὦ θεοί, τίς ἐστ' ὄνησις, εἰ μὲν ὅσπερ ἂν

[Lacuna of perhaps ca. 100 verses to Oxyrhynchus fragment, col. i.]

Euripides. For ἐκφαίνειν cf. Eur. Hipp. 368 ἐξέφηνας εἰς φάος κακά, Soph. fr. 690. 4 N. τὸ κρυφθὲν ἐκφανεῖς.

702. οὐκ' ἐτι καθεύω: sc. ἐμαντήν. This intransitive use is rare in classical Greek, found, according to Jebb, only in Soph. O.T. 782 κἀγὼ βαρυνθεῖς . . . μόλις κατέσχον. But it recurs in later writers. The thought is similar to that in Plaut. Rud. 1171, where Daemones, convinced that Palaestra is his daughter, says contineri quin complectar non queo.—ἄδικος: Glycera seems to begin an apology for her persistent opposition to Pataecus: "If I have been unfair to you,—"

703. Pataecus does not permit her to finish, but takes up the topic suggested by ἄδικος. "Unfair? The unfairness has been toward you and on the part of this adopted son of mine."—θετός: Pataecus does not yet know that Moschion is his own son; how he finds out we do not know. Probably Myrrhina tells him.

704. πάρεμι: like παρέρχομαι v. 264, is sometimes used by the dramatic poets for εἰσεμι (ἐρχομαι), either with

or without εἰς or εἰσω, of one who goes from the scene into the house. Cf. Eur. Ion 229 μὴ πάριτ' εἰς μυχρόν, Hel. 451 ἀλλ' εἰσω πάρεμι, Soph. El. 1337 εἰσω παρέλθετε, Eur. Med. 1275 παρέλθω δόμους.—ὥς: see on v. 671.—ψέγω: he does not, as a matter of fact, see Moschion until the last scene of the play.

705. On the transition from the iambic rhythm to the trochaic see on v. 147.—τίς ἐστ' ὄνησις: cf. Eur. Bacch. 473 ἔχει δ' ὄνησιν τοῖσι θύουσιν τίνα: Moschion apparently does not finish the sentence, for a change of speaker is indicated by the paragrahus; but his thought seems to be "What advantage is it to a man to lose a sweetheart and gain a sister?" He cannot look upon the outcome of his silly wooing with any satisfaction.

Moschion probably takes part in several other scenes: first with Glycera; then, after Glycera enters the house, with Davus, who well deserves a scolding; and finally with Pataecus. The last misunderstanding which is to be cleared up, except that under which

ACT V

At the beginning of the final act Polemon learns from Doris that Glycera is Moschion's sister and that her father is the wealthy Pataecus. She is a free-born girl and a formal marriage with her would now be legally possible. But now his act of jealous rage seems more unpardonable than ever. When he meets Doris he is in the depths of despair.

POLEMON, DORIS

	- - - - -	ν :	Oxyr. col. i
	- - - - -	μοι	
	- - - - -	ἄσμενος	
	- - - - -	λόγος	
810	- - - - -		
	- - - - -	λέγεις	
	- - - - -	ων	
	[Lacuna of 19 vv.]		
	- - - - -	ι	
	[Lacuna of 10 vv.]		
	- - - - -	ν	
	[Lacuna of 3 vv.]		
	- - - - -	ας :	
	- - - - -		
	- - - - -	ν	
850	- - - - -	ως	
	- - - - -	τα	
	[Lacuna of 4 vv.]		

POLEMON

857 ἴν' ἐμavτὸν ἀποπνίξαιμι.

Polemon labors, is between Myrrhina and Pataecus. From her Pataecus learns that Moschion is his son, not hers; and she asks and receives forgiveness for her deception.

857. ἀποπνίξαιμι: the mood shows that Polemon is telling how he had felt when he learned that Glycera had left him. In v. 382 he had threatened to hang himself; but it is not his present

ΔΩΡΙΣ

μὴ δὴ[†] τοῦτό γε.[†]

Oxyr. col. ii.

ΠΟΛΕΜΩΝ

ἀλλὰ τί ποήσω, Δωρί; πῶς βιώσομαι,[†]
ὁ τρισκακοδαίμων, χωρὶς ὧν;

ΔΩΡΙΣ

ὥς φησι νῦν,[†]

860 ἄπεισιν ὡς σέ—

ΠΟΛΕΜΩΝ

πρὸς θεῶν, οἷον λέγεις.[†]

ΔΩΡΙΣ

ἐὰν προθυμηθῇς ἀκάκως[†] τοῦνθένδ' ἔχειν.[†]

[5]

ΠΟΛΕΜΩΝ

οὐκ ἐνλίποίμ' ἂν οὐθέν, εὖ τοῦτ' ἴσθ'. ἐγώ.[†]
ὑπέρευ λέγεις. βάδιζ'. ἐγὼ[†] δ'[†] ἐλευθέραν[†]
αὔριον ἀφήσω, Δωρί,[†] σ'.[†]

Doris hastily turns to go.

ἀλλ' ὃ δέῃ λέγειν[†]

865 ἄκουσον.

She enters the house.

εἰσελήλυθ'. οἶμοι.[†] μάργ' ἔρως.[†]

purpose (v. 869). — τοῦτό γε: cf. Soph. Phil. 763 μὴ δῆτα τοῦτό γε. Menander's Ctesipho in the original of Terence's Adelphi proposed to commit suicide, but in Terence he meditates flight; see Donatus on Ad. 275.

860. ἄπεισιν: she'll come back, cf. v. 599 ἀλλ' ἄπιθι μηδὲν ἤττον. The vb. acquires the meaning "return" only as the quoted word of Glycera, who had said, in effect, ἄπειμι (πάλλιν) πρὸς Πολέμωνα.

861. ἐὰν προθυμήθης, κτέ.: still the quoted words of Glycera.

863. ὑπερεῦ: cf. E. 308. — ἐλευθέραν: the usual reward of faithful slaves in comedy.

864. For the position of σε after a voc. cf. S. 46 αὐτὴ καλεῖ τίτθῃ, σε, and 411 ἀδικεῖς, Δημία, με. By sending Doris from the scene before she receives explicit instructions the poet avoids tedious repetition. A similar device in v. 178.

865. μάργ' ἔρως: Polemon's Le setting sin, which got him into all this trouble, is jealousy, due to his ardent love of Glycera. He can therefore

ὥς κατὰ κράτος μ' εἵληφας. ἐφίλησεν τότε
ἀδελφόν, οὐχὶ μοιχόν, ὁ δ' ἄλᾶστωρ ἐγὼ
καὶ ζηλότυπος ἄνθρωπος, ἀνακρῖναι δέον,
εὐθύς ἐπαρώνουν. τοιγαροῦν ἀπηγχόμην,

[10]

862 K.

870 καλῶς ποῶν.

ἐξέρχεται Δωρίς.

τί ἐστι, Δωρὶ φιλτάτη;

ΔΩΡΙΣ

ἀγαθὰ · πορεύσεθ' ὡς σέ.

ΠΟΛΕΜΩΝ

κατεγέλα δ' ἐμοῦ.

[15]

ΔΩΡΙΣ

μὰ τὴν Ἀφροδίτην, ἀλλ' ἐνεδύετο στολήν,
ὁ πατὴρ ἐπεξήταξ'. ἐχρῆν σε νῦν θύειν

properly accuse "furious Eros" of having overwhelmed him. For the epithet cf. Alem. 56 Cr. μάργος δ' Ἔρως οἷα παῖς παῖσδει, Non. Dionys. 48. 277 μάργος Ἔρως ἐρέθιζεν, Apoll. Rhod. 3. 120.

866. κατὰ κράτος: cf. vv. 268, 356. Polemon is fond of military language, cf. vv. 353, 361.

867. Polemon has not seen Pataeus, his ambassador, since v. 402. Doris must therefore have told him the truth in the earlier part of this scene. — ἀλᾶστωρ: *accursed wretch*. The lexicographers (Phot. Berl., E. M., Bekk. Anec. 374. 22) define as ἀμαρτωλός, ἀλιτήριος. Like Charisius in the Epitrepontes (v. 679), Polemon in his contrition now sees how unpardonable his conduct was.

868. ἀνακρῖναι δέον: *when I ought to have inquired into the matter*. This was his intention at first, see v. 39. Cf.

E. 299, Men. Georg., fr. Gen., v. 67 τοῦ μειρακίου τὰ πράγματ' ἀνέκρινεν.

869. εὐθύς ἐπαρώνουν: *I forthwith proceeded to play the drunken fool*. The impf. is often used in narrative with an adv. of rapidity, see Gildersleeve Syn. § 206. παροῖντα (cf. v. 903) is not drunkenness but the act of a drunken, or rather tipsy, man; cf. Arist. Prob. 871 A 9 οὐχ οἱ σφόδρα μεθύοντες παροῖνται, ἀλλ' οἱ ἀκροθύρακες μάλιστα. Cf. E. 255. ἀπηγχόμην: *I wanted to hang myself*, the impf. of past intention, a variety of the conative.

870. καλῶς ποῶν: cf. Aristoph. Plut. 863 καλῶς τοῖνυν ποιῶν ἀπὸλλυται. — The scenic directions in Greek are written in the papyrus above the line or in the margin.

871. κατεγέλα δ' ἐμοῦ: the impf. takes us back to the time, a moment before, when Glycera announced her intention, πορεύσομαι ὡς αὐτόν.

εὐαγγέλια τῶν γεγονότων · ἀσεβὲς πάννυ⁷
875 Ἰστένιν ἐκείνης εὐτυχηκυίας τόδε.

ΠΟΛΕΜΩΝ

νῆ τὸν Δί', ὀρθῶς γὰρ λέγεις ὃ δεῖ ποεῖν.⁷ [20]
ὁ μάγειρος ἔνδον ἐστί· τὴν ὕν θνέτω.⁷

ΔΩΡΙΣ

κανοῦν δὲ ποῦ, καὶ τᾶλλ' ἃ δεῖ;

ΠΟΛΕΜΩΝ

κάνοῦν μὲν οὖν⁷
ὕστερον ἐνάρξεται, ἀλλὰ ταύτην σφᾶπτέτω.⁷

873. ἐπεξήταξε: *was passing her in review again*, i.e. *was feasting his eyes on her*, dressed up in her best clothes. The vb. apparently does not recur, but the noun is used by Thuc. 6. 42 ἐπεξέτασιν (*a fresh review*) τοῦ στρατεύματος ἐποιήσαντο. Note the asyndeton.—**θύειν εὐαγγέλια:** a formal phrase, see Pauly-Wissowa Encycl. s. εὐαγγέλια, and for the custom cf. Aristoph. Eq. 1320 τί' ἔχων φήμην ἀγαθὴν ἤκεις, ἐφ' ὅτῳ κνίζωμεν ἀγνιάς; The vb. θύειν with ὕ at the end of the verse also in Eur. El. 1141 (MSS.), Aristoph. Ach. 792.

874. ἀσεβής: as depriving the gods of their dues. Pentheus, for example, ἀσεβείαν ἥσκει in not recognizing the rites of Bacchus, Eur. Bacch. 476. But Doris uses the word loosely.

877. A cook happened to be in the house presumably because Polemon had invited his guests, whom he had earlier entertained in the country (v. 55), to a banquet at home in the evening. The cook assisted at domestic sacrifices, cf. Athen. 659 D θυτικῆς ἥσαν ἔμπειροὶ παλαιοὶ μάγειροι· προϊσταντο

γοῦν καὶ γαμῶν καὶ θυσιῶν, Poseid. 26. 19 K. διακονοῦμεν νῦν γάμους· τὸ θῦμα βοῦς.

878 ff. κανοῦν, κτέ.: cf. Aristoph. Pac. 948 τὸ κανοῦν πάρεστ' ὁλὰς ἔχον καὶ στέμμα καὶ μάχαιραν, καὶ πῦρ γε τουτί, κοῦδὲν ἴσχει πλὴν τὸ πρόβατον ὑμᾶς,—a situation just the opposite of that here, where nothing but the victim is ready. Before the victim was slain the basket was carried around the altar (Pac. 956 τὸ κανοῦν λαβὼν σὺ καὶ τὴν χέρνιβα περίθι τὸν βωμόν ταχέως ἐπιδέξια, Eur. Il. F. 926 ἐν κύκλῳ δ' ἤδη κανοῦν εἴλικτο βωμοῦ), barley grains scattered upon the head of the victim, and the fillets attached to it. This rite was described as κανοῦν ἐνάρχασθαι, cf. also S. 8. μὲν οὖν: *immo*, often so used in answers, modifying or correcting a suggestion, e.g. Soph. O. T. 705 μάντιν μὲν οὖν, Aristoph. Eq. 13 Νέγε σύ· σὺ μὲν οὖν. See Kühner-Gerth § 507, 2c. Polemon impatiently brushes aside all formalities, though sanctioned by immemorial custom: *Never mind the basket, that rite will come later!*

880 μᾶλλον δὲ καὶ γὰρ στέφανον ἀπὸ βώμοῦ ποθεν
ἀφελὼν ἐπιθέσθαι βούλομαι.

Takes a garland from the altar of Apollo, near the door, and puts it on his head

ΔΩΡΙΣ (mockingly)

πιθανώτερος⁷

[25]

πολλῶ φανεῖ γοῦν.

ΠΟΛΕΜΩΝ

ἄγετε⁸ νῦν Γλυκέραν ταχύ.⁹

ΔΩΡΙΣ

καὶ μὴν ἔμελλεν ἐξιέναι δὴ^{8a} χῶ πατήρ.⁷

ΠΟΛΕΜΩΝ

αὐτός; Hears the door rattle.

τί γὰρ πάθῃ τις;

εἰσέρχεται Πολέμων.

ΔΩΡΙΣ

ὦ τᾶν, ἀποδραμεῖ⁷;

880. A garland was ordinarily taken from the basket by the sacrificer, schol. Aristoph. Pac. 848 ἐκέκρυπτο ἐν τῷ κανῶ ἡ μάχαιρα ταῖς ὁλαῖς καὶ τοῖς στέμμασιν. Polemon proposes to appropriate one from an altar near by. Glancing about him, he sees a wreath on the altar of Apollo Agniens (v. 242, E. 735) and puts it on his head.

881. *πιθανώτερος*: more plausible in speech, as he must needs be to make an acceptable excuse to Glycera. The orators in the assembly put on garlands before addressing the people. Or possibly Doris meant *more natural*, *more true to your rôle* as sacrificer, cf. the question which Socrates put to the sculptor in Xen. Mem. 3, 10, 7 *δοσιώτερά τε τοῖς Ἀθηναίοις καὶ πιθανώτερα ποιεῖς φαίνεσθαι* and Aristoph. Thesm. 266 *ὅπως*

τῷ φθέγματι γυναικεῖς εἶδ' καὶ πιθανῶς. Polemon, at any rate, sees the former meaning only, for now that he is crowned he is ready for Glycera, and forgets for the moment about the sacrifice.

884. *τί γὰρ πάθῃ τις*: *what is to become of one?* *τί γὰρ πάθω*: is the more usual formula. *τις* is often so used for the first pers., e.g. Aristoph. Thesm. 603 *ποῶ τις τρέφεται*: Polemon is afraid to see Pataecus because, since their last meeting (v. 402), Glycera has been found to be the latter's daughter. As her father, Pataecus would justly, he feels, be angry with the man who had treated Glycera with such indignity and had suspected her of infidelity. At the critical moment the brave soldier becomes panicky. — *τᾶν*: cf. S. 375. — *ἀποδραμεῖ*: or *οὐ μενεῖς*.

885 οὐ τοῖ δράκοντός ἐστι τὴν θύραν φοβεῖν.
εἴσειμι καὐτὴ συμποήσουσ', εἴ τι δεῖ.

[30]

Exit Doris into the house of Polemon. Enter Pataecus and Glycera from the house of Pataecus.

PATAECUS, GLYCERA

ΠΑΤΑΙΚΟΣ

πάνν σου φιλω τὸ "συνδιαλαχθήσομαι."
ὅτ' εὐτύχηκας, τότε δέχεσθαι τὴν δίκην,
τεκμήριον τοῦτ' ἐστὶν Ἑλλήνος τρόπου.
(To a slave)

890 ἀλλ' ἐκκαλείτω τις δραμῶν αὐτὸν ταχύ.

Enter Polemon from his house.

885. *A dragon can't rattle the door.* Doris hurls this taunt at Polemon as he runs toward his house. The terror which he shows when he hears the door creak naturally suggests to Doris the thought of a man jumping back at sight of a snake. Cf. Hom. Il. 3. 33 (Paris at sight of Menelaus) ὡς δ' ὅτε τίς τε δράκοντα ἰδὼν παλινρροσος ἀπέστη . . . ὑπὸ τε τρόμος ἔλλαβε γυνῆα, ἃς δ' ἀνεχώρησεν, ὥχρος τέ μιν εἶλε παρείας, ὡς αὖτις καθ' ὁμίλον ἔδν . . . δεῖσας Ἀτρεΐος νόον, Verg. Aen. 2. 379 *inprovisum aspris veluti qui sentibus anguem pressit humi nitens trepidusque repente refugit*. But the text is very uncertain. On φοβεῖν used trans. see on E. 660.

887. *φιλω*: like, approve, = ἐπαίνω. — *συνδιαλαχθήσομαι*: *I'll do my part (συν-) in making up with him*, quoted as having been spoken by Glycera just before they left the house.

888. *τὴν δίκην*: the satisfaction that is offered, i.e. a contrite apology and a promise of better behavior in the future. Polemon *δίκην δίδωσι*, Glycera *δέχεται*. The expression *διδόναι καὶ δέχε*

σθαι τὰ δίκαια (Thuc. 1. 37. 5, cf. 5. 59. 5) is a formula of complete reciprocity in contractual or treaty relations.

889. *Ἑλλήνος τρόπου*: true Hellenic character. In Eur. Orest. 494 Menelaus is denounced as not having grasped the high Hellenic conception of justice, ὅστις τὸ μὲν δίκαιον οὐκ ἐσκήψατο οὐδ' ἤλαθεν ἐπὶ τὸν κοινὸν Ἑλλήνων νόμον.

890. *δραμῶν*: cf. Aristoph. Plut. 222 ἀλλ' ἴθι σὺ μὲν ταχέως δραμῶν. — An analysis of the entrances and exits in this passage shows that at least four actors were employed to present this play, — a fact established by two four-actor scenes; see on vv. 354, 905. Polemon and Doris retire (vv. 884, 886) just before Pataecus and Glycera appear (v. 887), and Polemon reappears immediately (v. 891). The actor who carried the part of Doris would not have had time to change costume and appear as Glycera. Furthermore, the parts of two characters so diverse as Polemon and Doris could not be doubled; therefore the impersonator of Doris cannot have come back as Polemon, if the interval were sufficient

ΠΑΤΑΕΚΟΣ, ΓΛΥΚΕΡΑ, ΠΟΛΕΜΩΝ

ΠΟΛΕΜΩΝ

ἐξέρχομ'. ἀλλ' ἔθνον ὑπὲρ εὐπραξίας,⁷ [35]
 Ἴλνκέραν ὑπάρ εὐρηκύναι οὐς ἐβούλετο⁷
 πνυθόμενος.

ΠΑΤΑΙΚΟΣ

ὀρθῶς γὰρ λέγεις, ἃ δ' οὖν ἐγώ⁷
 μέλλω λέγειν ἄκουε· ταύτην γνήσιον⁷ 720 K.
 895 παίδων ἐπ' ἀρότῳ σοι δίδωμι.

ΠΟΛΕΜΩΝ

λαμβάνω.⁷

ΠΑΤΑΙΚΟΣ

καὶ προῖκα τρία τάλαντα.

ΠΟΛΕΜΩΝ

καὶ καλῶς τόδε.⁷ [40]

for a change of costume. But he may possibly appear in v. 904 as Mosehion.

891. ἔθνον: *I was about to sacrifice* (see on v. 869), — a lame explanation of his panicky flight.

892. ὑπάρ: *in very truth*, lit. *a waking vision*, the realization of something desired but scarcely hoped for. The contrast with *δναρ*, *a mere dream*, is always felt in thought and usually expressed, cf. Plat. Legg. 969b *δντως δέ ἐσται σχεδὸν ὑπαρ ἀποτετελεσμένον, οὐ σμικρῷ πρόσθεν δνειράτος ὡς τῷ λόγῳ ἐφηψάμεθα*. — For the two initial anapaests see on vv. 276, 278.

893. Pataecus at once puts Polemon at his ease by approving: *A good idea*. The sacrifice ὑπὲρ εὐπραξίας will be turned into a *γαμηλία θυσία*.

894 ff. ἄκουε: the pure fun-making is now over, and the poet proceeds rap-

idly to collect the loose strands of his plot in order to bring the play to a close. — γνήσιον παίδων ἐπ' ἀρότῳ: a version of the marriage formula to which this passage gave a wide currency in antiquity; a variant ἐπὶ σπορᾷ in schol. Eur. Andr. 4. The essential part of the formula, as distinguishing the legal marriage from the unsanctioned connection, involved the idea of παιδοποιΐα. E.g. Andromache contrasts her relation to Neoptolemus as his concubine with her former honorable position *δοθεῖσα παιδοποιός Ἐκτορι*, Eur. Andr. 4. Cf. E. 330 and note. The figure derived from plowing and sowing is common in all antiquity in connection with marriage. λαμβάνω: the vox propria for the bridegroom, probably from the regular formula, cf. Men. 583 K. αὐτὸν δίδωσιν, οὐκ ἐκείνην λαμβάνει.

ΠΑΤΑΙΚΟΣ

τὸ λοιπὸν ἐπιλαθοῦ στρατιώτης ὦν, ὅπως
προπετὲς ποιήσης μηδὲ ἐν τούτοις φίλους.

ΠΟΛΕΜΩΝ

Ἄπολλον· ὃς καὶ νῦν ἀπόλωλα παρ' ὀλίγον,
900 πάλιν τι πράξω προπετὲς; οὐδὲ μῆν ὄναρ,
Γλυκέρα· διαλλάγηθι, φιλάτη, μόνον.

[45]

ΓΛΥΚΕΡΑ

νῦν μὲν γὰρ ἡμῖν γέγονεν ἀρχὴ πραγμάτων
ἀγαθῶν τὸ σὸν πάροινον.

ΠΟΛΕΜΩΝ

ὀρθῶς, ὦ φίλη.

ΓΛΥΚΕΡΑ

διὰ τοῦτο συγγνώμης τετύχηκάς ἐξ ἐμοῦ.

ΠΟΛΕΜΩΝ

905 σύνθυε δὴ, Πάταιχ'.

From this passage we learn that the action of this play is laid in Corinth, for there the Corinthian soldier could contract a legal marriage with the daughter of Pataecus, a Corinthian. But a Corinthian could not marry an Athenian girl. See on v. 381.

898. **προπετὲς**: Polemon was inclined to be impulsive, cf. *σφοδρός* v. 8.

899. **Ἄπολλον** . . . **ἀπόλωλα**: cf. E. 692 *σῶτερ* . . . *σῶξέ με*. This manner of playing upon the name of the god invoked is common, cf. Archil. 20 Cr. Ἄπολλον, . . . ἄλλυ' ὥσπερ ἄλλύεις, Aesch. Ag. 1081 Ἄπολλον ἀγνῶτ', ἀπόλλων ἐμός, Eur. fr. 781. 11 N. ὦ καλλιφεγγές Ἥλι', ὥς μ' ἀπώλεσας καὶ τόνδ'. Ἀπόλλων δ' ἐν βροτοῖς ὀρθῶς καλῇ.

900. **οὐδὲ μῆν ὄναρ**: see on v. 239

and cf. Eur. fr. 107 N. οὐδ' ὄναρ κατ' εὐφρόνην φίλοις ἔδειξεν αὐτόν, Plat. Theaet. 173 D οὐδὲ ὄναρ πράττειν (ταῦτα) προσίσταται αὐτοῖς, Herond. 1. 11 πέντε πονδοκέω μῆνες, ἐξ οὗ σε, Γρυλλίς, οὐδ' ὄναρ . . . εἶδε τις.

902. **ἀρχὴ πραγμάτων ἀγαθῶν**: referring to the *εὐπραξία* (v. 889) of Glycera, cf. v. 45 ἀρχὴν ἵνα λάβοι μηνύσεως . . . τοὺς θ' αὐτῶν ποτε εἴροιεν. Pure happiness radiates from these simple words of Glycera, spoken with exquisite delicacy and grace.

903. **τὸ σὸν πάροινον**: see on v. 869. This is precisely as Agnoia had planned, vv. 43 ff.

905. The scenic direction, *Πολέμων εὐσιεσι*: Πάταιχ', written above *σύνθυε*, does not accurately represent the

ΠΑΤΑΙΚΟΣ

ἑτέρους ζητῆτέον⁷

ἔστιν γάμους μοι· τῷ γὰρ νῖῳ λαμβάνω⁷ [50]

τὴν τοῦ Φιλίνου θυγατέρ'. Moschion comes from his hiding-place.

PATAECUS, GLYCERA, POLEMON, MOSCHION

ΜΟΣΧΙΩΝ

ὦ Γῆ⁸ καὶ θεοί.⁷

[A few verses are lacking.]

actions of the speakers here. Polemon doubtless starts toward his house with Glycera, but he turns to hear the answer of Pataecus to his invitation.

907. Φιλίνου: see above, p. 142. — ὦ Γῆ καὶ θεοί: this exclamation, which follows the announcement by Pataecus of his intentions regarding Moschion, could not well proceed from any one but Moschion himself. We have only to suppose that Moschion has been eaves-dropping again, as in vv. 427 ff., 585 ff., and in the recognition scene vv. 646 ff. The statement of Pataecus so startles him that he betrays his presence.

The appearance of Moschion at this point permits the poet to conclude the play in a few more verses. Pataecus had left the scene at v. 704 intending to administer a severe rebuke to Moschion. Moschion had heard him announce his purpose and has since taken

good care not to come into his sight. He is now obliged to show himself. In the presence of Polemon and Glycera Pataecus probably gives him a reprimand and a warning and requires his consent to the marriage which he has hurriedly arranged for him. Four persons are present in the final scene, as in vv. 344 ff., 631 ff. We know nothing about Philinus or his daughter. They seem to have no part in the action of the play. In Ter. Heauton, Chremes announces in a similar way at the end of the last scene his wishes for Clinia: 1056 uxorem ut ducas. Cl. pater! . . . perii. 1060 Ch. gnate mi, ego pol tibi dabo illam lepidam, quam tu facile ames, filiam Phanoeratae nostri. Cl. rufamne illam virginem, caesiam, sparso ore, adunco naso? non possum, pater.

ΣΑΜΙΑ

THE SAMIA

The title of the fourth comedy contained in the codex of Aphroditopolis is uncertain; but, as M. Lefebvre justly observes, the importance of the rôle of Chrysis the Samian girl (so called in vv. 53 and 142) naturally leads to the tentative identification of this play with the Samian Girl¹ of Menander, a play from which we have but a single line, quoted with the title by Phrynichus the Atticist. This line happens not to recur in the new manuscript, but is of a content not inappropriate to it. Of this play we have in round numbers 344 lines, of which the text is in fairly good condition. The preserved text falls into two continuous sections of 204 and 140 lines respectively, separated by a lacuna of 140 lines. There are therefore lost from the beginning and end of the play approximately 500 lines. These scenes from the central part of the comedy unfortunately do not supply us with sufficient information to enable us to reconstruct the plot with any considerable degree of certainty. We know, however, who the principal characters are, and to a certain extent the situation in which they find themselves at the time the action begins.

Demeas, a well-to-do Athenian citizen of middle age, is living with Chrysis, a free-born (v. 375) Samian girl, whom he had once rescued from a position of great poverty (vv. 165 ff.) — in fact had literally taken from the streets if we may believe his angry denunciation (v. 136) — and had placed in charge of his household (vv. 46, 201). He is evidently deeply attached to Chrysis and she to him. Doubtless only the fact that she is foreign-born has prevented him from making her his lawful wife. Another member of the household is Moschion, an adopted son (v. 134) of Demeas, a young man of rather romantic turn of mind (vv. 414 ff.) who has

¹ The possibility of a double title *Σαμία ἢ Τίτθης* is suggested by Harmon, who points out the striking similarity of the "Samia" and Cæcilius' Titthe.

been, as Demeas at any rate supposes (vv. 61, 132), exemplary in his conduct, and certainly loyal and obedient in his relations with his adoptive father (vv. 62, 133). But Demeas and Moschion, a short time previous to the action of the play, have had a serious quarrel (vv. 120 f.) ; Moschion had offended his father and had for a time resented the latter's treatment of him. We do not know the occasion of the misunderstanding, but may reasonably surmise that it was due to a report, which had reached the ears of Demeas, of his son's entanglement in a love affair with a girl whom Demeas does not know, but who is so poor that Moschion cannot hope that she would be thought an acceptable wife for him. However this may be, Moschion had made satisfactory explanations to his father (v. 122), and now, when the latter has proposed to settle him in life and remove him from temptation by marrying him to Plangon (v. 428), the daughter of Niceratus, a poor neighbor, Moschion, much to his father's surprise, has readily accepted the arrangement. In fact, the alacrity with which Moschion fell in with the plan caused Demeas to suspect that the girl with whom his son was really in love was Plangon (vv. 122 ff.). And this was indeed the case, for Plangon is the girl of whom Moschion was enamored and whom he had sworn to marry (v. 422), apparently without having made any definite plans to carry out his intention. It so happens that the proposal by Demeas of an immediate marriage with Plangon comes at a most fortunate time for Moschion, for matters have gone so far with the young people that Plangon has just given birth to a child. To save her from reproach Moschion has taken the child over to his father's house (vv. 447 ff.), placing it in the care of an old woman who had been his own nurse in infancy. We do not know what other persons may be in the secret, but Plangon's mother certainly is (v. 356), and also Parmenon, Moschion's confidential slave (vv. 447 ff.). But neither of the two fathers has the slightest inkling of what is going on, and pains have been taken that their suspicions shall not be aroused.

The situation in the household of Demeas is apparently still further complicated by the fact that Chrysis has secretly borne a child to Demeas himself. Of this we cannot, perhaps, be absolutely certain, but a number of allusions point to this conclusion. In the

first place Chrysis is a mother, for she is seen in the act of giving her breast to a baby (v. 54).¹ She has importuned Demeas for permission to rear a child, whom she professes to have found (vv. 66, 162, 175, 198). In the second place, Parmenon declares under oath to Demeas (vv. 102 f.) that Demeas himself is the father of the child and that Chrysis is its mother; and when Demeas tries to make him acknowledge that Moschion is the father, Parmenon apparently adheres to his original assertion and refuses to clear up the mystery (v. 108). The slave's frankness in telling Demeas about the child which he calls Chrysis' and his reticence when it is a question of involving Moschion are both accounted for by the assumption that there is a second child of which Parmenon has knowledge, while Demeas knows of but one (vv. 106 ff.). And, finally, the concluding scenes of the second act can hardly be understood except upon the assumption that the child which Niceratus threatens to kill is a different child from that which Plangon has borne to Moschion. It is difficult to avoid the conclusion that both Chrysis² and Plangon have recently given birth to children; that Chrysis, concealing the fact from Demeas, perhaps because she knows that he does not care to rear a family, has told him that the child which she has in her possession is a foundling, and has with difficulty won his consent to her keeping it; that Moschion, not knowing what else to do with Plangon's child, has put it in charge of his old nurse until a better arrangement should present itself. On this hypothesis we should have to assume that Chrysis, who was the manager of Demeas' house, was a party to Moschion's secret; but she was too loyal a woman to betray it to Demeas, even when such a course would have been in her own interest.

¹ It has been suggested that Chrysis, though a childless woman, gave her breast to the child, playing the mother to it; or that she simply held it to her bosom, but Demeas, excited and suspicious, imagined he saw in her act a confirmation of his fears. The second alternative is a possible one, but there is no hint in the extant text to support it, and, besides, the suspicion of Demeas had not in the least been directed toward Chrysis until he saw her nursing the child. The first suggestion is extremely improbable. There is nothing morbid about Chrysis. And in the struggle with Niceratus (v. 357) she fights for the possession of the child as if it were her own.

² Presumably during an absence of Demeas from home.

That the *Samia* is a comedy whose plot leads up to a recognition, by which the chief characters are restored to their proper station in life, is obvious. The heroine, a Samian orphan girl, as she and her protector suppose, is destined to be revealed as the daughter of an Athenian citizen and joined in lawful wedlock to Demeas. As in the other comedies of Menander that belong to this general type, the favorite procedure of the poet is to show us the characters in the midst of a serious crisis which leads to all possible misunderstandings. The clearing up of these misunderstandings inevitably leads to disclosures regarding the persons who are living under false conditions. In the *Samia*, as we interpret its plot, Menander is true to his method. Chrysis is launched upon a course which is bound to keep her in the position of mistress of Demeas and recipient of his bounty, compelled to rear in secret as a foundling a child which, if the truth were known, would occupy an honorable position in life. Some incident must arise which shall turn events from their normal course. The subordinate plot, in which Moschion and Plangon are the chief factors, provides such an incident. The presence of two babies in the house on the day of the marriage sets the machinery of the plot in motion. Demeas by chance overhears the old nurse crooning over Moschion's child, which he supposes to be the foundling, and referring to it as Moschion's (vv. 30 ff.). A moment later he sees Chrysis in another part of the house with a baby at her breast, — the same baby, he naturally assumes. He jumps to the conclusion that the child which he has been led to believe was a foundling is the Samian girl's own offspring, — as it really is, — and that Moschion is its father. Beside himself with grief, he takes the spectators into his confidence in the speech with which the second act opens, and again after his suspicions have been confirmed, as he thinks, by the reticence of the slave Parmenon. The previous conduct of Moschion has been such that Demeas cannot believe that he has wantonly committed so outrageous a breach of loyalty toward him. Chrysis, the woman of unknown origin, must have enticed the boy to this act. She must be dismissed from the house. As for Moschion, his reputation must be protected at all hazards. Demeas will not breathe a word of suspicion against him, even to Chrysis. This resolution

of Demeas (v. 141) has an important bearing on the plot. Explanations are impossible, since no charge is made. The dénouement, which might have come speedily, is postponed by what seems to be an inextricable tangle of misunderstandings in which the characters are involved. They talk at cross purposes continually.

We have no means of knowing how the scenes of the first act were managed, nor who spoke the prologue of exposition, if there was one. It is clear, however, that the spectators have already had the present situation fully explained to them before the speech of Demeas, and that the action proper does not begin until after this speech. We are therefore justified in assigning the speech to the first scene of the second act. After a short scene between Parmenon and the Cook, which serves to bring us back into the current of activities, Demeas tries to learn the truth from Parmenon. And Parmenon does tell him the truth so far as the supposed foundling is concerned, though Demeas cannot believe it, especially since the slave, loyal to his young master, is evasive on the subject of the child which Demeas has heard called Mosehion's. Accordingly Chrysis is driven from the house. She is seen by Niceratus, who offers her protection.

At this point comes the long break in the manuscript. When the text is resumed we find Demeas and Niceratus¹ in the midst of a conversation. Demeas has in the meantime learned from somebody (vv. 349, 413), presumably from Mosehion himself (for to no third person would Demeas have divulged his suspicion that Mosehion had sustained improper relations with Chrysis), that the mother of Mosehion's child is Plangon and not Chrysis. But he has learned nothing about the child whom he saw Chrysis nursing; in fact he seems to forget the significance of that incident, so pleased is he to have proved Mosehion's innocence. Niceratus also seems to have had an interview with Mosehion after the latter's confession to his father. Chrysis has told Niceratus that Demeas has driven her from his house because of the child which she has taken to rear (v. 198), although she cannot understand his sudden outburst of rage against her in view of his having previously given his consent

¹ οὐτοσί, used by Demeas in v. 347 with reference to Niceratus, requires us to assume that the latter is the other interlocutor in the preceding conversation.

to her taking it. Niceratus is no doubt curious to know something more about this child, now under his protection, which Demeas has been so foolish (v. 199) as to take into his household, and whose presence there has led Demeas to commit so outrageous an act against Chrysis. Moschion is in a position to satisfy his curiosity. When questioned on the subject, Moschion would have no scruples about telling frankly what he and everybody else believed to be the truth, viz. that the child had been found by Chrysis and that its parents are unknown.¹ Possessed of this information Niceratus meets Demeas. Demeas is now very happy that his suspicions against Chrysis and Moschion have proved false, and is eager to make his peace with Chrysis and to take her back to his home. As for the lesser deception which Moschion has practiced upon him, in concealing his intrigue with Plangon and in secreting the child in his house, this does not disturb him at all; the marriage will set matters right so far as Plangon is concerned. Demeas is anxious, however, to guard Moschion's secret at all hazards, and a simple expedient for keeping the knowledge of it from Niceratus occurs to him. By telling Niceratus that his daughter has given birth to an illegitimate child, but that Moschion is ready to marry her in spite of this misfortune, Demeas hopes that Niceratus, in his chagrin, will be glad enough to accept the situation without pressing too seriously into the question of the child's father.

This hypothesis regarding the lost scenes that intervened between vv. 204 and 345 will, it is believed, be found consistent with the indications furnished by the extant text and helpful in rendering

¹ It is only by assuming such a conversation between Niceratus and Moschion on the subject of the child that we can account for the words and actions of the former in the scenes which follow the lacuna. He says that Moschion has hoodwinked and deluded him (vv. 384, 397), and this has generally been interpreted as indicating that Niceratus suspects Moschion of being the child's father. But there is no indication of any such suspicion, nor of any desire on Moschion's part to escape marrying Plangon. Rather, Moschion has told Niceratus something which the latter, now that he has been enlightened by Demeas, regards as a falsehood. The most important communication which Demeas makes to Niceratus is that Plangon has borne a child and that this child is now in Niceratus' house with Chrysis. Moschion must therefore have told Niceratus that Chrysis' child is a foundling.

intelligible the highly interesting conversation of the two fathers, interrupted by the assault of Niceratus upon Chrysis, which follows the lacuna. When Niceratus is told by Demeas that Plangon has a child and that this child is the foundling which Chrysis has taken in charge, he rushes into his house without waiting for the further explanations of Demeas. In the house he finds his wife and daughter with Chrysis and her baby. He accuses the women of concealing from him the fact that this baby is Plangon's child. They protest, and truthfully, that it is not (v. 356). Threatening to kill the child if they do not confess the truth, he tries to seize it from the arms of Chrysis. Her resistance infuriates him, and he decides to resort to extreme measures, if necessary, to get possession of the child (v. 359). With the assistance of Demeas Chrysis makes her escape, but not until the two men have come to blows. With delightful irony the poet makes Demeas assert that the child is his own. Finally Niceratus is calmed, — not, we may be sure, by the silly argument by which Demeas pretends to prove that Plangon has been visited by Zeus, but rather by the repeated assurances of Demeas that the marriage will take place in spite of Plangon's misfortune.

Of the extant text there remains to consider only the beginning of the third act, in which another complication is introduced. Moschion proposes to show a manly resentment of his father's unjust suspicion. He cannot actually go to the wars, for he is in honor and love bound to Plangon; but he will pretend that he is going, and after Demeas has implored him to remain he will yield an apparently reluctant consent. We cannot see what bearing the development of this motive could have upon the main plot. Very likely these scenes were introduced merely as amusing by-play to delay the dénouement.

The manner in which the complication was solved so far as Chrysis and her child are concerned we can only conjecture. No clues survive in the extant text which give any intimation of the way in which the truth was revealed. A natural means of disclosing the identity of the child would have been to bring the two infants together before the eyes of Demeas, just as the misunderstandings of the Menæchmi are finally cleared up by a personal

meeting of the two brothers. Explanations would be demanded and given. The discovery that Chrysis is an Athenian girl of good family may have been managed, as in the *Andria*, by the timely arrival of a stranger in the fifth act; this would be after Chrysis has been obliged to acknowledge the child as her own. In any event, we can have little doubt that the play closed with an announcement of a double wedding.

The originality of the *Samia* depends rather upon the plot than upon the characters. Demeas and Niceratus are typical fathers of the New Comedy, possessed of substantial, if rather elementary, virtues, but more remarkable for their readiness to believe the most improbable things without due inquiry and their tendency to fly into a rage at the slightest provocation. Moschion and his slave Parmenon do not vary much from the familiar characters of young man and confidential slave of the better sort. The Cook seems to have a minor rôle of the usual mageiric type. It is likely that Plangon did not appear upon the scene. Of Trypha, whose name is furnished by the quotation, we know nothing; she may have been the maid-servant of the wife of Niceratus and may not have had a speaking part. The character of Chrysis was probably clothed with rather more individuality than that of the average young woman of the New Comedy, if we may judge by the one extant scene in which she plays an important part.

As a play, however, the *Samia* reveals Menander in a new light as the author of a farcical comedy, to which the nearest analogy among the existing specimens of the New Comedy is the *Menaechmi* of Plautus. The original of the *Menaechmi* was composed a generation after Menander's death, so that Menander may have been an innovator in this direction also. In a farcical comedy like the *Samia* or the *Menaechmi* one does not inquire too closely into the intrinsic probability of the situations that are presented, nor does one demand at every turn that the motives which actuate the characters shall be both adequate and reasonable. For example, the presence in a household at the same time of two unacknowledged babies, about one of whom the master of the house is successfully kept in ignorance, does not seem to be an incident that would be likely to occur in real life. Equally improbable, from this point of

view, is the presence in a house of two hetaerae as guests of a respectable man and his wife, — the situation that underlies the plot of Menander's *Heauton*. But such situations must be accepted as the creation of the poet's fancy, definitely calculated to produce certain humorous entanglements and ludicrous misunderstandings. So far as we can judge, the poet has taken advantage with admirable skill and ingenuity of the opportunities offered by his plot for boisterous humor and effective stage business, and that too without resorting to the coarseness which characterizes the *Menaechmi*. And into the series of amusing situations which are developed from the varied interplay of cross purposes the poet has woven a memorable scene of unusual pathetic power, — the scene in which Chrysis is driven out by Demeas.

The presence of a chorus is indicated at the beginning of the third act (after v. 413), but no reference is found in the extant text to the persons who form the chorus. The *comus-chorus* of the *Epi-trepontes* and *Periceïromene*, however, and of the other plays of the Middle and New Comedy from which we chance to have passages alluding to the chorus, probably had its counterpart in the *Samia* also. As van Leeuwen suggests, the entertainments between the acts are probably furnished by a band of revelers who are in attendance upon the wedding of Moschion.

The scene of the play is laid in Athens (v. 426). Only two houses are required in the scene, the residences of Demeas and Niceratus. These houses are apparently separated by a passageway or *angiportus* (v. 156), and before the house of Demeas at least is the usual *πρόθυρον* (v. 193).

The only clue to the date of composition of the *Samia* is the allusion to the parasite Chaerephon¹ in v. 401. The point of the jest is that Chaerephon, though an old man, bids fair to live forever. Now Chaerephon was ridiculed in no fewer than eleven plays by six poets of the early New Comedy. The data furnished by these plays and by Athenaeus make it seem probable that none of these references, even this in the *Samia*, which is probably the latest of all, falls after ca. 310 B.C. In the first place we learn from Athenaeus (244 A) that Chaerephon was the author of the first book

¹ See Wilamowitz in *N. Jhb.* XI (1908), p. 47, Ann. 1.

on dining — a fact that doubtless contributed to his notoriety — and that it was addressed in the form of a letter to “Cyrebion.” “Cyrebion” was the nickname applied to Epierates, son of Philodemus, of Paiania (see Kirchner, No. 4908), who was brother of Philon and brother-in-law of Aeschines the orator. Demosthenes alludes to this “Cyrebion” in the Oration on the Embassy (§ 287), delivered in 343. We cannot follow the career of Epierates, but he was probably not much younger than Aeschines. He is mentioned by Alexis in the Pancratiast (359 K.) along with another parasite, Callimedon, the orator who opposed Demosthenes and was condemned to death while in exile in the year 318. Callimedon is mentioned also by Menander in the *Methe* (320 K.) together with our Chaerephon. It is therefore reasonable to suppose that both the *Pancratiast* and the *Methe* were produced before 318, and altogether likely that Chaerephon, as a somewhat younger contemporary of Epierates, dedicated his book to the latter early in the twenties, shortly before the stream of ridicule was directed against its author. An approximate estimate based on these data would make Chaerephon between 50 and 60 years of age in 320 B.C. The other allusions to Chaerephon are consistent with this conclusion. Antiphanes, who mentions him (189), died ca. 314–311 (*A.J.P.* XXI, p. 58). Alexis refers to him twice (210, 252); in the former passage, where we are told that Chaerephon has made a visit to Corinth “as an unbidden guest,” we may suspect that the visit was due to the political troubles that sent many Athenians into exile between the years 323 and 317. Timocles, whose career extended from about 340 to 320, ridicules him in the *Epistolae* (9) along with Demotion and Tithymallus. The latter, as Meineke remarked (*Hist. Crit.*, p. 418), is mentioned only by poets of the Middle Comedy. Demotion is to be identified with the rich man referred to in the oration of Hypericides for Euxenippus, delivered in 330 B.C.; for the poet says of him *παρέτρεφεν τὸν βολόμενον*, while the orator refers to the charge against his client, *Δημοσίου δάειπτον ἔλαβεν*. The play and the oration obviously belong to the same period. The allusion by Nicostratus (25) is one of the latest, for the career of this poet began ca. 320 (*A.J.P.* XXVIII, p. 188). Menander himself has three other references to Chaerephon: in the *Androgynus* (56)

and Ceeryphalus (277), neither of which can be dated, and in the Orge (364), with which the poet probably won his first victory in 315 B.C. (*A. J. P.* XXI, p. 61; Clark, *Cl. Phil.* I, pp. 313 ff.). Finally, Apollodorus of Gela, almost exactly a contemporary of Menander, mentions him in the Sphattomene (26), and in the Hieraea (24).¹ In the latter a person is called "a new Chaerephon," i.e. a successor of Chaerephon, as if Chaerephon himself had passed off the stage.

All this tends to place the Samia early in the second decade of Menander's career, after the Orge and before the Periceiomene.

The remains of the Samia in the Cairo papyrus consist of one leaf of two pages (G) and two sheets of four pages each (I and F). The sequence of these ten pages was determined by the first editor. I³⁴ must precede I¹² because in the latter (v. 442) reference is made to an event which happened in the former (v. 114). F¹ follows immediately upon I⁴, the latter page ending in the middle of a sentence which is completed in F¹. The connection between G² and I³ and between F⁴ and I¹ is not so obvious, since each ends and begins respectively with a completed sentence; but the action moves on continuously and the make-up of the book requires that these pages shall join without an interval. A considerable interval, however, separates F² from F³. The length of this interval is fortunately determined, as Körte has shown (*Ber. d. sächs. Gesell.* 1908, p. 114), by the position of the other sheets in the quaternion. The quaternion must begin and end with the recto side. The arrangement of the extant ten pages must therefore be as follows, one sheet, or four pages, being lost between F² and F³:

$$G^1 G^2 I^3 I^4 F^1 F^2 [x^1 x^2 x^3 x^4] F^3 F^4 I^1 I^2 [G^3 G^4]$$

¹The Sphattomene is once quoted by Athenaeus as by Apollodorus of Carystus; but this poet is now known to have entered upon his career after Menander's death (IG. II 977 h, in Wilhelm, *Dramat. Urk.*, p. 118; *A. J. P.* XXI, p. 45). The Hieraea is assigned to the Geloan by Suidas and Eudocia, but by Athenaeus, again erroneously, to the Carystian.

Mention should also be made of Machon, a contemporary of Apollodorus of Carystus (Ath. 664 a), who relates two anecdotes of Chaerephon in his *Chreiai* (Ath. 243 e), in one of which he properly makes the parasite a contemporary of Diphilus. Machon is clearly not speaking of a person contemporary with himself. The time of Matron the *παρρηδός*, who mentions Chaerephon in his poem *Δείπνον* (Ath. 134 e), is unknown.

One half of the play was therefore contained in the middle quaternion (y) of the three which contained the *Samia*. The preceding quaternion (x) contained the first act and a few lines of the second. For this lost portion perhaps 200 lines, say six pages of quaternion x, would suffice. If the play had the usual compass of from 1000 to 1100 lines, about nine pages of quaternion z, in addition to the last two pages of quaternion y, would be required for the completion of the third act and for the fourth and fifth acts.

The question as to the amount of text lost from the beginning of the *Samia* is related to the question of the order of the plays in the Cairo codex. We know that the *Hero* was second in order and that the play which preceded it occupied only 28 pages, for the folio numbers $\kappa\theta'$ and λ' are preserved at the tops of pages A¹ and A² respectively. Furthermore, according to the estimates given above (pp. 45, 148), the *Epitrepontes* probably began on the fourteenth (but see below) page of a quaternion and extended through the fourteenth page of the second following quaternion, occupying about 32 pages, while the *Periceiomene* began on the fifteenth (but see below) page of a quaternion and extended through the twelfth page of the second following quaternion, occupying about 30 pages. If these estimates are even approximately correct, it is obvious that the first play in the codex, which filled the first quaternion and twelve pages of the second, was neither the *Epitrepontes* nor the *Periceiomene*; nor yet the *Samia*, which, as we have just seen, began in the second half of a quaternion. The first play must have been either the play of unknown title represented by the single page LPS, or a play of which nothing is preserved. Now from our estimates it appears that the order *Epitrepontes*-*Periceiomene* is somewhat more probable than the order *Periceiomene*-*Epitrepontes*, since the *Epitrepontes* probably ended nearer the end of a quaternion than did the *Periceiomene*, and the *Periceiomene* probably began nearer the end of a quaternion than did the *Epitrepontes*. As for the *Samia*, the lost beginning of which extended back about six pages into the quaternion preceding E¹, it cannot have immediately followed either the *Epitrepontes* or the *Periceiomene*, but, so far as we can judge by its estimated position in the quaternions, may have followed either the *Hero* or the play represented by LPS.

Körte has recently advanced a plausible theory, based upon considerations of another kind, of the order of the plays in the codex. He observed that the practice of the scribe in noting in the margins the names of the speakers varied greatly in the several plays,¹ and suggests that he became more negligent in this regard as he went on. By this criterion the Hero was followed by the Epitrepontes and Periceiomene, in this order; the unknown play LPS could not have been first in the codex but rather preceded the Samia; and the Samia was last of the preserved plays—the sixth in the codex, if the manuscript contained no more than six plays.

It will be observed that this new evidence lends support to the conclusions based upon the estimated length of the plays and their positions in the quaternions, and that the estimate of the length of the lost beginning of the Samia permits the assumption that the Periceiomene was followed by the unknown play LPS and this in turn by the Samia. The following table shows the order of the plays in the codex as thus tentatively determined:

QUATERNIONS	I	II	III	IV	V	VI	VII	VIII	IX	X	XI	XII
<i>Plays:</i>												
I. —	pp. 16	12										
II. Hero	pp.	4	16	[12]								
III. Epitr.	pp.			[4] ²	16	[13]						
IV. Peric.	pp.					[3] ³	16	[12]				
V. LPS	pp.							[4]	[16]	[10]		
VI. Samia	pp.									[6]	16	9?

¹ Menandrea, Praef., pp. xi, xii. The proportion of speakers named in the margins to the number of lines is as follows: Hero 1 to 4; Epitrepontes 1 to 23; Periceiomene 1 to 32; LPS 1 to 59; Samia 1 to 341.

² Assuming that 4 pages (instead of 3, see p. 45) of quaternion iv were required for the Epitrepontes, the Hero occupied 32 pages, the Epitrepontes 33. The other alternative is equally possible, and the Hero may have been the longer play.

³ The calculation on p. 147 showed that about 4 pages and 26 lines were lost from the beginning of the Periceiomene (i.e. before E). We there unnecessarily discarded the odd 26 lines and concluded that the play extended back two pages, instead of three, into the quaternion preceding that which contained E.

ἙΣΑΜΙΑ ΜΕΝΑΝΔΡΟΥ

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ

Δημέας

Παρμένων

Μάγειρος

Χρυσίς

Νικήρατος

Μοσχίων

[Τρύφη]

Χορὸς συμποτῶν

Κωφά: ὑπηρέται τοῦ Μαγείρον, γρᾶς, δοῦλοι.⁷

ΣΑΜΙΑ ΜΕΝΑΝΔΡΟΥ

SCENE: a street in Athens, before the houses of Demeas and Niceratus.

The whole of the first act is lost. In it was explained the strange situation in the household of Demeas, a wealthy Athenian. Chrysis, a Samian girl and housekeeper for Demeas, has secretly borne a child to him. She keeps the child with his consent, by leading him to believe that it is a foundling. Moschion, adopted son of Demeas, and Plangon, daughter of a poor neighbor Niceratus, have also had a child, as the result of a secret union. Demeas and Niceratus, the two grandfathers, have been kept in ignorance of this event. To protect the girl Moschion has recently brought the child over to his father's house (v. 448), by the connivance of the girl's mother, and placed it in the care of Moschion's aged nurse. Thus two infants are at present in the house of Demeas, one openly but under false pretenses, the other without his knowledge. Now for some reason the future of Moschion has caused concern to Demeas. To settle him in life he plans to marry him forthwith to Plangon. Moschion is informed of this plan and agrees to it with alacrity. The consent of Niceratus to the match is readily obtained. Demeas thereupon begins active arrangements for the wedding, which is to take place this very day. A slave is dispatched to the market to fetch a cook and to buy provisions. Invitations to the wedding are sent out. Demeas then enters his house to see to the preparations within.

Between the acts the audience is probably provided with entertainment by the chorus of wedding guests, who have begun to arrive. The second act is opened by the entrance of Demeas from his house. Apparently only the first few lines of his speech are lost.

ACT II

Sc. 1. DEMEAS alone

ΔΗΜΕΑΣ

ὅσ' τ' ἴς' - - - - -

G¹, quat. y, p. 1

ἢ μαίνομαι - - - - -

1 ff. Demeas comes from his house in a state of great perturbation, probably exclaiming that, unless he is out of his senses, he is the victim of gross

outrage, and that too at the hands of one upon whom he has conferred a benefit, e.g. ὅσ' τ' ἴς' . . . σχέτλια πέπονθ' ἐγώ, ἢ μαίνομαι, καὶ τοῦθ' ὑπ' ἐκείνης, ἣν ποτε

λαβὼν ἐπ' ἀγαθῷ⁷ - - - - -
 ὡς γὰρ τάχιστ' εἰσῆλθον, ὑπερεσπονδακὼς
 5 τὰ τοῦ γάμου πράττειν, φράσας τὸ πρᾶγμ' ἀπλῶς
 τοῖς ἔνδον ἐκέλευσ' εὐτρεπίζειν πάνθ' ἃ δεῖ,
 καθαρὰ ποεῖν, πέττειν, ἐνάρχεσθαι κανοῦν.
 ἐγίγνετ' ἀμέλει πάνθ' ἐτοίμως, τὸ δὲ τάχος
 τῶν πραττομένων ταραχὴν τιν' αὐτοῖς ἐνεπόει,
 10 ὅπερ εἰκός. ἐπὶ κλίνης μὲν ἔρριπτ' ἐκποδῶν
 τὸ παιδίον κεκραγός, αἱ δ' ἐβόων ἄμα·

λαβὼν ἐπ' ἀγαθῷ διατελῶ τιμῶν ἀεί.⁷ On
 ἐπ' ἀγαθῷ cf. v. 166.

4. **ὑπερεσπονδακὼς**: the reason for
 the father's excessive haste (cf. v. 8) is
 probably his desire to put a stop to Mos-
 chion's love-affair (see above, p. 224);
 cf. Ter. Heaut. 1056. But it is charac-
 teristic of comedy that arrangements
 which are proposed in the course of
 the action, esp. those which the poet
 intends shall have a bearing on the
 plot (e.g. dinners, weddings, intrigues),
 are immediately put into effect re-
 gardless of verisimilitude. Thus in
 Plaut. Aul. 261 Megadorus no sooner
 obtains Euclio's consent to his mar-
 riage with Phaedra than he asks: sed
 nuptias num quae causast quin
 faciamus hodie? and then says
 to his slave: heus, Strobile, se-
 quere prope me ad macellum
 strenue.

5. **ἀπλῶς**: i.e. he *simply*, without
 explanations, gave the information that
 Moschion was to be married that day.

7. **πέττειν**: i.e. ἄρτους and πέμματα,
 bread and pastry of wheaten flour
 (ἄλευρα v. 12) for the wedding feast.
 For ordinary occasions the staple diet
 consisted chiefly of porridge (μάζα) and
 bread, generally made of barley, cf.

Plat. Rep. 372b ἐκ μὲν τῶν κριθῶν ἀλφίτα
 σκευαζόμενοι, ἐκ δὲ τῶν πυρῶν ἄλευρα, τὰ
 μὲν (the latter) πέψαντες, τὰ δὲ (the
 former) μάξαντες. (Cakes (πέμματα)
 played an important rôle in the wed-
 ding ceremony, esp. the bride's cake
 (πλακοῦς γαμικός) sprinkled with sesame,
 a symbol of fertility according to Me-
 nander apud schol. Aristoph. Pac. 869.
 The feast itself was important as a
 means of providing witnesses of the
 marriage, cf. Is. 8. 20. — ἐνάρχεσθαι
 κανοῦν: see on P. 878. The marriage
 sacrifice (τὰ προτέλεια or προγάμια) pre-
 ceded the banquet.

8. *Everything was of course going
 on well enough.* — **ἐτοίμως**: lit. *readily*,
 modifies ἐγίγνετο = ἐπράττετο, just as
 τῶν πραττομένων below might have been
 τῶν γιγνομένων. Cf. [Plat.] Ep. 11 fin.
 οἰομένους τι ἐτοίμως διαπράξασθαι.

10. **ἔρριπτο**: the effect of the act
 continues into the present, *had been
 thrown and was still lying*.

11. **τὸ παιδίον**: the only infant of
 whose presence in the house Demas
 is aware, viz. his own son by Chrysis,
 whom Chrysis, however, has made him
 believe to be a foundling. — αἱ δέ: the
 maid servants. The context makes the
 reference clear, and also καὐτός in v. 13.

“ἄλευρ’, ὕδωρ, ἔλαιον ἀπόδος, ἀνθρακας.”

καὺτὸς διδοὺς τούτων τι καὶ συλλαμβάνων
εἰς τὸ ταμιεῖον ἔτυχον εἰσελθών, ὅθεν

- 15 πλείω προαιρῶν καὶ σκοπούμενος σύνχνα⁷
οὐκ εὐθὺς ἐξῆλθον. καθ’ ὃν δ’ ἦν χρόνον ἐγὼ
ἐνταῦθα, κατέβαιν’ ἀφ’ ὑπερώου τις γυνή
ἄνωθεν εἰς τοῦμπροσθε τοῦ ταμιείδιδου
οἴκημα· τυγχάνει γὰρ ἰστεῶν τις ὦν,
20 ὥσθ’ ἢ τ’ ἀνάβασίς ἐστι διὰ τούτου τό τε
ταμιεῖον ἡμῖν. τοῦ δὲ Μοσχίωνος ἦν
τίτθη τις αὕτη πρεσβυτέρα, γεγονυῖ’ ἐμῇ
θεράπαιν’, ἐλευθέρα δὲ νῦν. ἰδοῦσα δὲ
τὸ παιδίον κεκραγὸς ἡμελημένον

13. **συλλαμβάνων**: cf. Aristoph. Eq. 229 *κἀγὼ μετ’ αὐτῶν χῶ θεὸς συλλήψεται*.

14. **ταμιεῖον**: οἶκος ἐν ᾧ τὰ ἀναγκαῖα ἀπετίθεσαν, Herodian 1.375. 26. In this storeroom the mistress of the house kept ἀλφίτον, ἔλαιον, οἶνον, Aristoph. Thesm. 420, and there Basileia in Av. 1539 is doubtless supposed to keep (ταμιεύει) for Zeus his thunderbolt καὶ τὰλλ’ ἀπαξάπαντα. Cf. the conclave in Ter. Heaut. 902 *est mihi ultimus conclave in aedibus quoddam retro*.

15. **πλείω**: *still other things* (lit. *more things* than the servants had demanded). — **προαιρῶν**: *selecting* of his choicest stores, cf. Theoph. Char. 4. 6 καὶ προαιρῶν δὲ τι ἐκ τοῦ ταμιείου δεινός (ἐστιν ὁ ἀγροικὸς) φαγεῖν καὶ ζωρότερον πιεῖν.

18. **ταμιείδιον**: καὶ ταμιείδιον ὑποκοριστικῶς Suid. The MS. form ταμιεῖον can hardly be correct.

19. **ἰστεῶν**: *weaving-room*. The usual form is ἰστῶν, from ἰστός “loom.” Phrynichus condemns ἰστεῶν, as also

σύσσημον in P. 670 and other words freely used by Menander and his contemporaries.

20. **ἢ τ’ ἀνάβασίς**: i.e. *εἰς τὸ ὑπερῶν*. — **τό τε ταμιεῖον**: i.e. *ἢ τ’ εἰσοδος εἰς τὸ ταμιεῖον*, a peculiar form of zeugma, due to the freedom of familiar discourse. One could hardly say τὸ ταμιεῖον ἐστὶ διὰ (“accessible through”) τοῦ οἰκήματος, but the idea of motion into is supplied by ἡ ἀνάβασίς. The weaving-room, in which was the stairway to the upper floor, lay between the living-rooms and the storeroom. To reach either the upper floor or the storeroom one had to pass through it.

23. Though emancipated, she yet remained in the service of her former master; cf. H. 21.

24. The participles are both in the pred. after ἰδοῦσα, but hang closely together, forming a single idea, *screaming neglected*. It is not a case of zeugma; the old woman took in the situation at a glance.

φησ', "ἐνδον ἐστὶν αὐτός." "οὐ δῆπου γε· ποῦ;"

45 "ἐν τῷ ταμειῳ"—καὶ παρεξήλλαξέ τι—

"αὐτὴ καλεῖ. τίτθη, σε." καὶ "βάδιζε καὶ σπεῦδ'. οὐκ ἀκήκο' οὐδέν, εὐτυχέστατα."

εἰποῦς' ἐκείνη δ' "ὦ τάλαινα τῆς ἐμῆς

[45]

λαλιᾶς," ἀπηλθεν ἐκποδὼν οὐκ οἶδ' ὅποι·

50 καὶ γὰρ προῆλθον τοῦτον ὄνπερ ἐνθάδε

τρόπον ἀρτίως ἐξῆλθον, ἡσυχῇ πάνυ,

ὥς οὔτ' ἀκούσας οὐδὲν οὔτ' ἡσθημένος.

αὐτὴν δ' ἔχουσαν αὐτὸ τὴν Σαμίαν ὁρῶ

[50]

ἀν λαλῇ τις μικρόν, ἐστὶ κόσμος, . . . ὁ δ' ἡλίκων μὲν ἡ φύσις φέρει λαλῶν.

44. αὐτός: *the master*, as αὐτὴ below is "mistress." The maid, who has been in the front part of the house, saw Demeas go into the storeroom while the old woman was upstairs. — οὐ δῆπου γε: *you don't say so!*

45. καὶ παρεξήλλαξέ τι: *sc. τῇ φωνῇ and she raised her voice a little* (lit. *made a deviation*)—a parenthetical explanation of Demeas. The vb. seems not to occur elsewhere in this sense. φησί is of course understood with each quotation where it is not expressed, so that the application of παρεξήλλαξε is clear.

46. αὐτή: Chrysis. The first words were spoken in a loud voice for the master's benefit, but from βάδιζε on in a low tone again.

49. οὐκ οἶδ' ὅποι: from his position Demeas could not see where the old nurse went with the baby, and consequently he falls (v. 53) into the error of assuming that she answered the (pretended) summons (v. 46) and gave the baby to her mistress. It is probable, however, that the nurse merely took the baby to another part of the house.

50 f. τοῦτον ὄνπερ . . . τρόπον: explained by ἡσυχῇ πάνυ, the whole equivalent to "as calmly as you saw me come out of the house (ἐξῆλθον) a moment ago." Demeas was probably then, as now, trembling with suppressed excitement.

53. αὐτό: τὸ παιδίον. Demeas assumes, as a matter of course, that the baby he sees in the arms of Chrysis is the same baby. Had he reflected he would have seen that this assumption was the weak link in his chain of evidence. We can hardly suppose that, in the brief interval which elapsed between the departure of the two persons from the weaving-room, the nurse has transferred her baby to Chrysis and disappeared, and Chrysis, in order to deceive Demeas, has arranged the scene which Demeas now goes on to describe. Furthermore, Demeas himself emphasizes the fact that he stole into the court quietly and presumably unobserved by Chrysis. For other reasons in support of the view that there are two babies in the house see above, p. 225. τὴν Σαμίαν CHRYSIS, *loc. cit.*, 142 and see note on P. 53.

ἔξω διδοῦσαν τιθίον παριῶν ἄμα.

55 ὥσθ' ὅτι μὲν αὐτῆς ἐστι τοῦτο γνώριμον
εἶναι, πατρὸς δ' ὅτου ποτ' ἐστίν, εἴτ' ἐμοῦ
εἴτ' — οὐ λέγω δ', ἄνδρες, πρὸς ὑμᾶς τοῦτ' ἐγώ,
οὐθ' ὑπονοῶ. τὸ πρᾶγμα δ' εἰς μέσον φέρω [55]
ἃ τ' ἀκήκο' αὐτός, οὐκ ἀγανακτῶν οὐδέπω.

60 σύννοιδα γὰρ τῷ μεираκίῳ, νῇ τοὺς θεοὺς,
καὶ κοσμίῳ τὸν πρότερον ὄντι χρόνον ἀεὶ
καὶ περὶ ἔμ' ὥς ἔνεστιν εὐσεβεστάτῳ.
πάλιν δ', ἐπειδὰν τὴν λέγουσαν καταμαθῶ [60]

54. ἔξω: still within the house, but outside of the storeroom, as *ἔξωθεν* v. 40. The house was built around an open-air court (*αἶλῃ*). — διδοῦσαν τιθίον: cf. E. 247. This was certainly an act that would naturally stir the old man's suspicions, for hitherto he has had no reason to think that Chrysis has borne a child. If he really saw what he reports, — and there is no occasion to doubt the correctness of his observation, — we are obliged to believe that Chrysis is indeed a mother. The same motive was used by Caecilius in his *Titthe*, which may have been based on Menander's play of the same name; in fr. 1 R. a person who had seen a woman give her breast to a baby observes: praesertim quae non peperit lacte non habet (Harmon). But the baby she held to her breast was not the neglected child that the old nurse had just carried from the weaving-room: see above, p. 224.

56. ἐμοῦ: Parmenon so assures him in v. 103.

57 f. The negatives with λέγω and ὑπονοῶ indicate the speaker's resistance to the suggestion which had come into his mind, *I refuse to say it, I*

refuse to harbor the suspicion. This is about equivalent to the negated fut. but with a modal force that the fut. would lack. οὐδ' ὑπονοῶ (Mazon) would be rather more effective. — τὸ πρᾶγμα: *the fact* as opposed to the λόγος and ὑπόνοια lying back of the λόγος.

59. ἃ τ' ἀκήκοα: i.e. the talk of the servants that he has overheard. — οὐκ ἀγανακτῶν, κτέ.: like the preceding negations, *not giving way to indignation as yet*. He means against Moschion, as the next verse shows. He is already entirely convinced as regards Chrysis.

61 f. The partic. ὄντι is in indirect discourse after σύννοιδα, GMT. § 908. The tenderness of Demeas toward his adopted son has a parallel in Micio's love for Aeschinus in Ter. *Adelphi*, cf. v. 48. κοσμίῳ: in his relations with others, see v. 132. ὥς ἔνεστιν: heightens the sup. somewhat more emphatically than ὥς alone. Cf. Xen. *Mem.* 4. 5. 9 ὥς ἂν ταῦτα ὥς ἐν ἡδίστῳ γένηται, more commonly ὥς δυνατόν or δύνатаι.

63 f. τὴν λέγουσαν: i.e. ταύτην ἣ λέγει. οὖσαν: in indirect discourse after καταμαθῶ, *realize the fact that*. As Moschion's former nurse the old

τίτθην ἐκείνου πρῶτον οὔσαν, εἴτ' ἐμοῦ
 65 λάθρα λέγουσάν, εἴτ' ἀποβλέψω πάλιν
 εἰς τὴν ἀγαπῶσαν αὐτὸ καὶ βεβιασμένην
 ἐμοῦ τρέφειν ἄκοντος, ἐξέστηχ' ὅλως.

Enter Parmenon and the Cook with his assistants, and slaves loaded with viands. Demeas sees them as they approach the door of his house.

ἀλλ' εἰς καλὸν γὰρ τοῦτον εἰσιόνθ' ὁρῶ [65] I³, quat. y, p. 3
 τὸν Παρμένοντ' ἐκ τῆς ἀγορᾶς· ἐὰτέον
 70 αὐτὸν παραγαγεῖν ἐστὶ τοῦτον εἰς δόμον.

SC. 2. DEMEAS, PARMENON, COOK

ΠΑΡΜΕΝΩΝ

μάγειρ'. ἔπειγε, πρὸς θεῶν. οὐκ οἶδα σὺ

woman would presumably know the young man's secrets.

65. ἐμοῦ λάθρα: cf. P. 209, Plaut. Merc. 43 clam abibat patris, in Lat. a borrowed const. — εἴτα: sc. ἐπειδάν with ἀποβλέψω, when I have regard to.

66. ἀγαπῶσαν: v. 55. Impf. tense. — βεβιασμένην: insisted upon.

67. ἐμοῦ ἄκοντος: if Demeas had refused to rear it, the child would have had to be exposed. — ἐξέστηκα: am beside myself, cf. v. 418 and see on P. 418.

68 f. εἰς καλόν = εὐκαίρως, cf. Plat. Symp. 174 E εἰς καλὸν ἦκει, Soph. O.T. 78 ἀλλ' εἰς καλὸν σὺ τ' εἶπας, Plaut. Bacch. 667 sed quem quaero, oportune eccum obviam mihi. — εἰσιόντα: in the dramatic poets εἰσεῖμι (-έρχομαι) is always used of persons who go into the house, never of those who are approaching the scene of action through one of the parodoi; for the latter the prefixes προσ-, ἐπ-, and παρ- are regularly used. The action is therefore as follows: Demeas does not see Parmenon when he first ap-

pears, and Parmenon makes no move to speak to his master but goes straight to the door, as he naturally would, seeing that he and the rest are loaded with provisions. But Demeas turns around in time to see him before he enters. Of course it is Parmenon's arrival, implied in the partic., that strikes Demeas as "timely." Since Demeas desires to speak to Parmenon alone, he permits him to get the Cook into the house before he accosts him. But the Cook, true to the instincts of his tribe, insists upon talking. — ἐκ τῆς ἀγορᾶς: cooks who wished employment congregated in that part of the market where pottery was for sale, cf. Diph. 43. 29 K. ἐνέβαλεν εἰς τὸν κέραμον, Alex. 257 ὅπου γὰρ ἐστὶν ὁ κέραμος μισθώσιμος. ὁ τοῖς μαγείοις (τόπος). Parmenon had been sent to the market to employ a cook and buy provisions; see on E. 166.

71. ἔπειγε: everybody is in a hurry. Cf. the Cook's words in Plaut. Cas. 766 properate, cenam iam esse coetam oportuit. — πρὸς θεῶν: a

ποιῖν, πόσαι γυναικῆς εἰσί, ἡ πηνίκα
 ἔσται τὸ δεῖπνον, εἰ δεήσῃ προσλαβεῖν
 τραπέζοποιόν. εἰ κέραμός ἐστ' ἔνδοθεν
 ὑμῖν ἱκανός, εἰ τοῦπάνιον κατάστυγον.

[15.]

80 εἰ τὰλλ' ὑπάρχει πάντα;

ΠΑΡΜΕΝΩΝ

κατακόπτεις γέ με,
 εἰ λανθάνει σε. φίλτατ'. εἰς περικόμματα.
 οὐχ ὡς ἔτυχεν.

ΜΑΓΕΙΡΟΣ

οἴμωζε.

ΠΑΡΜΕΝΩΝ

καὶ σὺ τοῦτό γε
 παντὸς ἔνεκ'. ἀλλὰ παράγεται εἴσω.

The Cook and attendants enter the house. Demeas comes forward.

76. The women of the families participating in a wedding attended the banquet and were placed at separate tables, see Euangelus, quoted above.

78. **τραπέζοποιόν**: τὸν τραπέζων ἐπιμελητὴν καὶ τῆς ἀλλης εὐκοσμίας, Athen. 170 E. cf. Poll. 3. 41, 6. 13; identified by Juba (Athen. l.c.) with the Roman structor. He had charge of the servants, Philom. 61 K., and of the utensils and entertainments (ἀκουσμάτων), Phot., Et. Mag., Hesych. A cook in Antiph. 152 K. hires such a manager and defines his duties: προσέλαβον ἐλθὼν τοι τοῦ τραπέζοποιόν. ὃς πλουεῖ σκεύη, λύχνους ἱτοιμάσει, σπονδὰς ποήσει, τὰλλ' ὅσα τοῦτω προσήκει. — **κέραμος**: crockery washed, if necessary, cf. Alex. 257 ὅπου γὰρ ἐστὶν ὁ κέραμος μισθώσιμος.

79. **κατάστυγον**: a covered kitchen rather than an open-air place for cooking, such as many houses evidently had.

A cook in Alex. 173. 13 K. insists on having such a kitchen: **ὀπτάνιον ἐστίν**. — **ἔστι**. — καὶ **κάπνην ἔχει**: — δηλονότι. — **μὴ μοι "ὄηλον"** ἀλλ' ἔχει **κάπνην**. — **ἔχει**. — **κακόν, εἰ τύφονσαν**. — ἀπολεῖ μ' οὐτοςί. — A trisyllabic tribrach is found in Menander in the second foot only five times; four are in this play, viz. vv. 79, 82, 121, 153, the fifth in E. 705.

80 f. **κατακόπτεις**, κτέ.: a picturesque version of occidis fabulans, Plaut. Men. 922. — **εἰ λανθάνει σε**, parenthetical, *in case you fail to notice it*. — **πεरिकόμματα**: cf. Aristoph. Eq. 372 περικόμματ' ἔκ σου σκενιάσω.

82. **οὐχ ὡς ἔτυχεν** *not at haphazard, in first-class style*. The cook is making an artistic job of it. On the phrase cf. 11. 278.

83. **παντὸς ἔνεκα** — πάντως. *because*, cf. Aristoph. Nub. 64 ὁπόσοι πολλῶν οὐνέκα. — **παράγεται** *see* on L. 194.

ΔΗΜΕΑΣ

Παρμένων.

[80]

ΠΑΡΜΕΝΩΝ (looking about)

ἐμέ τις καλεῖ:

ΔΗΜΕΑΣ (coming forward)

ἴσέ' ναίχι.

ΠΑΡΜΕΝΩΝ

χαῖρε, δέσποτα.

ΔΗΜΕΑΣ (sternly)

85 τὴν ἴσπυρίδα καταθεῖς ἦκε δεῦρ'.

ΠΑΡΜΕΝΩΝ (disturbed)

ἀγαθῇ τύχῃ.

Slips into the house with the basket.

ΔΗΜΕΑΣ

τούτου μὲν οὐδέν, ὥς ἐγὼμαι, λανθάνει
 τῷφθαλμίδιῳ πραττόμενον ἔργον· ἔστι γὰρ
 περίεργος εἴ τις ἄλλος. ἀλλὰ τὴν θύραν
 προῖὼν πέπληχε.

[85]

Parmenon, coming from the house, calls back to Chrysis.

ΠΑΡΜΕΝΩΝ

δίαγε. Χρυσί. πάνθ' ὅσ' ἂν

90 ὁ μάγειρος αἰτῇ· τὴν δὲ γραῦν φυλάττετε

84. σέ ναίχι: cf. Soph. El. 1445 σέ κρίνω, ναί σέ.

85. σπυρίδα: a hamper of provisions. Demas tells him to "put it down," with a gesture toward the house. — ἀγαθῇ τύχῃ: see on E. 6.

86. τούτου: Parmenon. Since he knows everything he may be able to throw light on the mystery.

87. τῷφθαλμίδιῳ: the required word is uncertain, but this seems to give the

thought. The dim., however, is less natural here than in Aristoph. Eq. 909 τῷφθαλμίδιῳ περιέλην.

88. περίεργος: cf. E. 45 and fr. 849, p. 117.

89. πέπληχε: see on E. 691. — διάγε: *come, come*.

90. γραῦν: a jest of which the comic poets from Aristophanes on never grew weary, cf. Men. Perinthia 397 K. οὐδεμίαν ἢ γραῦς ὅλως κῶλικά παρῆκεν, ἀλλὰ

ἀπὸ τῶν κεραμίων, πρὸς θεῶν. (To Demcas) τί δεῖ ποεῖν,
δέσποτα;

ΔΗΜΕΑΣ (threateningly)

“τί δεῖ ποεῖν”; ἴθι δεῦρ’ ἀπὸ τῆς θύρας.

Parmenon hangs back.

ἔτι μικρόν.

ΠΑΡΜΕΝΩΝ

ἦν.

ΔΗΜΕΑΣ

ἄκουε δὴ νῦν, Παρμένων.

[90]

ἐγὼ σε μαστιγοῦν, μὰ τοὺς δώδεκα θεούς,

95 οὐ βούλομαι διὰ πολλά.

ΠΑΡΜΕΝΩΝ

μαστιγοῦν; τί γὰρ

πεπόηκα;

ΔΗΜΕΑΣ

συγκρύπτεις τι πρὸς μ’, ἥσθημ’ ἐγώ.

ΠΑΡΜΕΝΩΝ

μὰ τὸν Διόνυσον, μὰ τὸν Ἀπόλλῳ, γὰρ μὲν οὐ.

μὰ τὸν Δία τὸν σωτήρα, μὰ τὸν Ἀσκληπιόν.—

[95]

πίνει τὴν κύκλω, a trait which Terence transferred thence to the midwife in the *Andria*, Athenaeus 440E devotes a chapter to the theme *φίλοιον τὸ τῶν γυναικῶν γένος*, with abundant illustrations from comedy.

91. *κεραμίων*: sc. *οἶνον*, as we say “bottles”; cf. Men. 229 K, καὶ τὸ κεράμιον ἀνέφχας· ὄζεις, ἱερόσυνλ’, οἶνον πολὺ.

92. Cf. Eubul. 55 K. ἴθι δεῦρ’ (Leo).

93. *ἔτι μικρόν*: cf. Plaut. Men. 158 concede huc a foribus.—fiat.—etiam concede huc.—licet.—etiam nunc concede audacter ab leonino cayo, Aul. 55 abscede etiam nunc, etiam nunc.—etiamne?—ohé, istie adstato, Ter.

Eun. 706 concede istim huc paululum.—audin?—etiam paululum.—sat est.—ἦν: there! see on E. 174, Men. 148 K. ἀλλ’ ἦν χιτῶν σοι (ἀντὶ τοῦ ἰδοῦ Phot.) and cf. fiat in the above quotation. — ἄκουε δὴ νῦν: see on P. 203.

94. *μὰ τοὺς δώδεκα θεούς*: the same oath in Men. Col. 85 (Ox. Pap. V. 313), Aristoph. Eq. 235, Av. 95 (Hense).

97 f. The heaping up of the names of gods in protestation is characteristic of terrified slaves in comedy. Dionysus, Apollo, Zeus, and Asclepius are all θεοὶ σωτήρες. μὰ τὸν Ἀπόλλῳ, γὰρ μὲν οὐ: a favorite formula in Aristophanes (eight times), used by Menander also in v. 394, P. 424.

ΔΗΜΕΑΣ

παῦ, μηδέν' ὄμνυ· οὐ γὰρ εἰκάζεις ἑκαλῶς.

ΠΑΡΜΕΝΩΝ

100 ἦ μήποτ' ἄρ'—

ΔΗΜΕΑΣ

οὗτος, βλέπε δεῦρ'.

ΠΑΡΜΕΝΩΝ

ἀδόλως ἐρῶ.

ΔΗΜΕΑΣ

τὸ παιδίον τίνος ἐστίν;

ΠΑΡΜΕΝΩΝ (stammering)

ἦν — τὸ παιδίον — ; I⁴, quat. y, p. 4

ΔΗΜΕΑΣ

τίμος ἐστὶ μητρόδ' ;

ΠΑΡΜΕΝΩΝ

Χρυσίδος.

ΔΗΜΕΑΣ

πατὴρ δὲ τοῦ ;

ΠΑΡΜΕΝΩΝ (smiling)

σοῦ, νῆ Δί'.

99. παῦ: this monosyllabic form of the inv. is attested by the grammarians (Phot. and Ael. Dion. apud Eust. 1408, 26); see Blaydes' note on Aristoph. Eq. 821. μηδέν' ὄμνυ: lest he commit a perjury; for Demas thinks he does not know the charge. For the constr. see on P. fr. 569, p. 151.

100. He was about to say ἀγαθόν τι μοι γένοιτο. Οἷ ἄρα for ἄρα see on P. 381. — βλέπε δεῦρο: cf. Soph. Trach. 492 οὗτος, βλέψ' ὅδε· πρὸς τίν' ἐννέπειν δοκεῖς: Plaut. Capt. 570 sed quæso

hercle agedum, aspice ad me. — em. dic modo (Hense). — ἀδόλως: frankly, honestly (ἀπλῶς καὶ ἀληθῶς, Phot. Berl.), cf. Plaut. Trin. 90 edepol haud dicam dolo, 480 rem fabulare. — non tibi dicam dolo, Men. 228 non dicam dolo, E. 275 οὐ γὰρ ψεύσομαι.

101. ἦν: look you, as if he were about to answer the question.

102 f. The humor of the situation seems to lie in the fact that Parmenon is really telling the strict truth, but is

ΔΗΜΕΑΣ

ἀπόλωλας· φενακίζεις μ'.

ΠΑΡΜΕΝΩΝ

ἐγώ;

[100]

ΔΗΜΕΑΣ

ἐγὼ δ' ἀκριβῶς πάντα καὶ πέφραστ' ἐμοὶ
105 ὅτι Μοσχίωνός ἔστιν, ὅτι σύννοισθα σύ,
παῖδίον ἐκείνον διὰ τί νῦν αὕτη τρέφει.

ΠΑΡΜΕΝΩΝ (bewildered)

τί δὲ φήσ;

ΔΗΜΕΑΣ

ἐρωτᾷς; ἀλλ' ἀπόκριναι τοῦτό μοι·
τίνος ἔστιν;

ΠΑΡΜΕΝΩΝ

εἶπα· δεῖ σε τᾶλλα λανθάνειν.

[105]

ΔΗΜΕΑΣ

τί "λανθάνειν"; (Shouting to his slaves within)

ἰμάντα, παῖδές, τις δότω

110 ἐπὶ τουτονί μοι τὸν ἀσεβῆ.

ΠΑΡΜΕΝΩΝ

μή, πρὸς θεῶν.

speaking of the other child, not of the one about which Demeas had heard the old nurse talk.

104 ff. For the purpose of intimidating Parmenon, Demeas pretends to have a far greater knowledge of the facts than he actually possesses, cf. v. 479.

107. It is possible that Parmenon asks *τίς ἐφη τὰδ'*; and that Demeas answers *οὐδεὶς*, declining to tell who his informant was (Leo).

108. *τίνος ἔστιν*: Demeas expects to extract an admission that the child is Mosehion's. — *εἶπα, κτέ.*: *I told you;*

the rest you're not to know. Parmenon will not betray Mosehion's secret. For Parmenon's view of the situation see vv. 469 ff.

109. Menander makes extensive use of this trick of quotation in excited dialogue, esp. in this play. Cf. also Georg. 28 pap. Gen. *χαίρω*, *τί "χαίρω"*. It is common in the Latin comedy, e.g. Plaut. Trin. 1080 *iam . . . quid "iam"?* Ter. Heaut. 317 *at enim . . . — quid "enim"?* — *ἰμάντα*: *a strap, μάστιξ*, cf. vv. 94, 461, and Antiph. 74. 7 K. *ἔξω τις δότω ἰμάντα ταχέως*.

ΔΗΜΕΑΣ

στίξω σε, νή τὸν Ἥλιον.

ΠΑΡΜΕΝΩΝ

στίξεις ἐμέ;

ΔΗΜΕΑΣ

ἦδ᾽ ἡ γ'.

A slave appears with a lash.

ΠΑΡΜΕΝΩΝ

ἀπόλωλα.

Parmenon takes to his heels, in the direction of the city.

ΔΗΜΕΑΣ

ποῖ σύ, ποῖ, μαστιγία;

λάβ' αὐτόν.

Parmenon makes his escape.

ὦ πόλισμα Κεκροπίας χθονός,

[110]

ὦ ταναὸς αἰθήρ, ὦ — (Checking himself)

τί, Δημέα, βοᾷς;

115 τί βοᾷς, ἀνόητε; κάτεχε σαντόν. καρτέρει.

οὐδὲν γὰρ ἀδικεῖ Μοσχίων σε· παράβολος

ὁ λόγος ἴσως ἔστ', ἄνδρες, ἀλλ' ἀληθινός.

εἰ μὲν γὰρ ἡ βουλόμενος ἡ κρατούμενος

[115]

111. στίξω σε: *I'll tattoo you!* The vb. is used metaphorically, as in Aristoph. Vesp. 1296 ἐγὼ δ' ἀπόλωλα στιζόμενος βακτηρία, and prob. in Herond. 5. 28 ἐπὴν αὐτὶς ἔλθῃς τι ὀρώντα τῶν σὺ μὴ θέλῃς, στίξον.

113 f. λαβέ: spoken to nobody in particular.—ὦ πόλισμα, κτέ.: a hodge-podge of Euripidean phrases that recall those in Aristophanes; cf. Med. 771 and I.T. 1014 πτόλισμα Παλλάδος, Hipp. 34 and Ion 1571 Κεκροπίαν χθόνα, Orest. 322 τὸν ταναὸν αἰθέρα. The aether is apostrophized in Soph. O.C. 1471 ὦ μέγας αἰθήρ, ὦ Ζεῦ, and Aesch. Prom. 1092 ὦ πάντων αἰθήρ κοινὸν φάος εἰσίσσων. Aristophanes uses πόλισμα for grandiose

effect in Av. 553, 1565, and αἰθήρ often as a favorite word of Euripides, e.g. Ran. 892 αἰθήρ, ἐμὸν βόσκημα.

115 f. Also mock-tragic in tone, cf. Aristoph. Vesp. 756 σπεῦδ', ὦ ψυχή. ποῦ μοι ψυχή:

116. παράβολος: *bold, hazardous*, because the facts seem to be against the assertion. Menander uses the adv. in the same sense fr. 643 K. τοὺς παρὰ βόλως πλέοντας "daring navigators."

117. ἄνδρες: see on E. 672, P. 51.

118. Demeas gives three possible explanations of the act, any one of which would be consistent with the hypothesis ἀδικεῖ με Μοσχίων. But they would all imply a feeling of personal

- ἔρωτι τοῦτ' ἔπραξεν ἡ μισῶν ἐμέ,⁷
 120 ἦν ἂν ἐπὶ τῆς αὐτῆς διανοίας ἧς πρὸ τοῦ,⁷
 ἐμοί τ' ἐπέθετ' ἂν ἄσμενος· νυνὶ δέ μοι
 ἀπολελόγηται τὸν φανέντ' αὐτῷ γάμον
 ἄσμενος ἀκούσας· οὐκ ἐρῶν γάρ, ὥς ἐγὼ [120]
 τότ' ὥομην, ἔσπευδεν, ἀλλὰ τὴν ἐμὴν
 125 Ἑλένην φυγεῖν βουλόμενος ἔνδοθεν ποτε·
 αὕτῃ γάρ ἔστιν αἰτία τοῦ γεγονότος.
 Ἰκατέλαβεν αὐτόν που μεθύοντα δηλαδῇ,
 οὐκ ὄντ' ἐν ἑαυτοῦ· πολλὰ δ' ἔργ' ἐργάζεται [125]
 τοιαῦτ' ἄκρατος καὶ νεότης, ὅταν λάβῃ

hostility that Demeas is convinced he is not justified in assuming. He employs the argument from probability to clear Moschion, as Glycera does to clear herself in P. 585 ff. With κρατούμενος ἔρωτι cf. Soph. fr. 846 N. πρὸς τοῦ παρόντος ἡμέρου νικωμένη.

120 ff. "Had he been actuated by any of these motives, he would be of the same disposition toward me as before and would have been glad to do me a wrong. But as it is, he has proved his innocence of this offense by willingly consenting to the marriage." It is clear from this that Demeas and Moschion have had a quarrel, but it must have been almost a year before the present time, if Demeas can mention it in connection with Moschion's assumed relations with Chrysis.—With the phrase in v. 120 cf. Dem. 4. 7 ἂν . . . καὶ ὑμεῖς ἐπὶ τῆς τοιαύτης ἐπελήθησθε γενέσθαι γνώμης νῦν, ἐπειδὴ περ οὐ πρότερον, 8. 14 μενεῖν ἐπὶ τῆς ἀνόλας τῆς αὐτῆς ὥσπερ νῦν (Leeuwen). — ἐμοί ἐπέθετ' ἂν

ἐμέ ἡδίκησεν ἂν. — φανέντα: *disclosed*, implying that the news was not expected by Moschion, cf. Soph. Trach.

433 ὁ τῆσδ' ἔρωτος φανείς (and Jebb's note). A sudden notice of marriage is served on Pamphilus in Ter. And. 238 ff. — γάμον: *plan of marriage* with Plangon.

123. οὐκ ἐρῶν: causal, *not because he was in love* with her. But that was just the case.

125. An allusion to Ἑλένης αἰσχρὸν κλέος (Eur. Hel. 135). Eupolis called Aspasia "Helen" in the Prospaltioi (schol. Plat. 391). The phrase may be a reminiscence of Eur. Tel. fr. 722 N. (Agamemnon to Menelaus) οὐκ ἀπολοῦμαι τῆς σῆς Ἑλένης εὐνεκεν. Cf. Martial 1. 62. 6 Penelope venit, abijt Helene.

128. οὐκ ὄντ' ἐν ἑαυτοῦ: cf. v. 67 ἐξέστηκα, Aristoph. Vesp. 642 ἐστὶν οὐκ ἐν αὐτοῦ, Soph. Phil. 950 νῦν ἔτ' ἐν σπαντοῦ γενοῦ, Herod. 1. 119 οὐτε ἐξεπλάγη ἐντὸς τε ἑωυτοῦ γίγεται, Plat. Charm. 155b οὐκέτ' ἐν ἑαυτοῦ. The gen. is due to an ellipsis of some such word as οἰκία.

129. Cf. Ter. Ad. 470 persuasit nox amor vinum adulescentia (Leeuwen). Aristophanes calls wine "the milk of Aphrodite" (596 K.).

ἄκρατος καὶ νεότης: hendiadys for

- 130 ἱκαίρον, ἱ ἐπιβουλευσαντά τοι τοῖς πλησίον.
 ἱ τοῦτ' οὐδέπω γὰρ πιθανὸν εἶναί μοι δοκεῖ,
 ἱ τὸν εἰς ἅπαντας κόσμιον καὶ σῶφρονα
 ἱ τοὺς ἀλλοτρίους εἰς ἐμὲ τοιοῦτον γεγονέναι, [130]
 ἱ οὐδ' εἰ δεκάκις ποητός ἐστι, μὴ γόνῳ,
 135 ἐμός υἱός. οὐ γὰρ τοῦτο, τὸν τρόπον δ' ὀρώ. F¹, quat. y, p. 5
 χαμαιτύπη δ' ἄνθρωπος, ὄλεθρος — ἀλλὰ τί;
 οὐ γὰρ περίεσται, Δημέα. νῦν ἄνδρα χρῆ
 εἶναί σ'. ἐπιλαθοῦ τοῦ πόθου, πέπαυσ' ἐρών, [135]
 καὶ τὰτύχημα ἱ μὲν τὸ γεγονὸς κρύφθ' ὅσον
 140 ἔνεστι. διὰ τὸν υἱόν, ἐκ τῆς δ' οἰκίας
 ἐπὶ τὴν κεφαλὴν εἰς κόρακας ὥσον τὴν κακὴν
 Σαμίαν. ἔχεις δὲ πρόφασιν ὅτι τὸ παιδίον
 ἀνείλετ'. ἐμφάνισθης γὰρ ἄλλο μὴδὲ ἔν, [140]
 δακῶν δ' ἀνάσχον· καρτέρησον εὐγενῶς.

Enter the Cook from the house.

νός τις μεθυσθείς, hence the singular verbs.

130. ἐπιβουλευσαντα: opportunity plots against those who are near at hand. τοῖ marks the statement as one which all will accept without debate, and is appropriate to the gnomic form (aor.) in which the thought is cast. καιρός is personified as readily as τύχη. Menander elsewhere (541. 7 K.), speaking of falling in love, says: καιρός ἐστίν ἡ νόσος ψυχῆς, ὁ πλῆγείς δ' εἰσώ ("to the heart") δὴ τιτρώσκεται.

131. γάρ: goes back to his assertion of Chrysis' guilt (Moschion's innocence) in v. 126.

132. κόσμιον: cf. v. 61.

133. τοιοῦτον: ἄλοσμον καὶ ἀκρατῆ.

134. In the protasis two hypotheses are blended, a simple particular, εἰ ποητός ἐστι, and an unreal, εἰ δεκάκις ποητός ἐστι. The blending is natural,

since δεκάκις is in effect only a strong σφόδρα. — ποητός: cf. θεός P. 703.

135. τοῦτο: εἰ ποητός ἡ γόνῳ ἐστίν υἱός ἐμός. — τρόπον: see on E. 881.

136. ὄλεθρος: a pest, a—. Euripolis (376 K.) calls a person ἀνεμος καὶ ὄλεθρος. Cf. also Dem. 23. 202 ἀνθρώπους οὐδ' ἐλευθέρους, ἀλλ' ὄλέθρους, Ter. Ad. 188 leno sum, pernicies communis, fateor, adulescentium.

137. περίεσται: viz. ἐκ ταύτης τῆς ὀργῆς, you will get no good from it. Cf. Arist. Rh. 1418 a 24 τοῦτω μὲν γὰρ περίεστι τὸ κέρδος, ἐμοὶ δὲ τὸ δίκαιον, and P. 215 μῶν ὀνήσει.

141. The thought of Chrysis stirs him up again. — ἐπὶ τὴν κεφαλὴν: head foremost, cf. Plat. Rep. 553b εὐθὺς ἐπὶ κεφαλὴν ὥθεῖ ἐκ τοῦ θρόνου. . . φιλοτιμίαν.

142 ff. In order to protect Moschion he will not even tell Chrysis why he thrusts her out of his house, but will

SC. 3. DEMEAS, COOK

ΜΑΦΕΙΡΟΣ (to a slave standing near)

145 ἀλλ' ἄρα πρόσθεν τῶν θυρῶν ἐστ' ἐνθάδε,
παῖ, Παρμένων: ἄνθρωπος ἀποδέδρακέ με
ἀλλ' οὐδὲ μικρὸν συλλαβών.

ΔΗΜΕΑΣ (to the Cook)

ἐκ τοῦ μέσου

ἀναγε σεαυτόν.

Rushes into the house.

ΜΑΦΕΙΡΟΣ

Ἡράκλεις, τί τοῦτο, παῖ; [145]

μαινόμενος εἰσδεδράμηκεν εἴσω τις γέρων. —

150 ἦ τί τὸ κακὸν ποτ' ἐστί: τί δέ μοι τοῦτο, παῖ:

Hears a clamor within the house.

νῆ τὸν Ποσειδῶ, μαίνεθ', ὥς ἐμοὶ δοκεῖ.

κέκραγε γοῦν παμμέγεθες. ἀστείον πάνν

εἰ τὰς λοπάδας ἐν τῷ μέσῳ μοί' κειμένας

[150]

ὄστρακα ποήσαι πάνθ' ὅμοια. — τὴν θύραν

155 πέπληχεν. ἐξώλης ἀπόλοιο, Παρμένων.

allege as the reason her taking up the foundling against his protests (βεβιασμένην, v. 66). He finds it difficult to live up to this resolution, cf. v. 162.

144. δακῶν: cf. Hom. Od. 1. 381 δδ' ἄξ ἐν χεῖλεσι φύντες, Tyrt. 8. 32 Cr. χεῖλος ὁδοῦσι δακῶν, Soph. Trach. 976 ἀλλ' ἔσχε δακῶν στόμα σόν, Aristoph. Nub. 1369 τὸν θυμὸν δακῶν, Ter. Ad. 207 accipiunda et mussitanda iniuria adulescentiumst, and note on P. 224.

145. Demeas stands for a moment, bracing himself for the interview with Chrysis. The Cook does not see him until he rushes past. The short scene that follows (vv. 148-157) provides

Demeas with the time he needs to bundle Chrysis out of the house.

147. ἀλλά: the adversative force is implied in a slight ellipsis "that was bad enough," *but* he has done so without even helping me a little. In prose we should have καὶ τοῦτο.

151. Cf. E. 663 f.

152. γοῦν: his roar, *at any rate*, was that of a madman. — παμμέγεθες: see on II. 2 and cf. Aeschin. 2. 106 ἀναβοᾷ παμμέγεθες Δημοσθένης. — ἀστείον: *a nice state of affairs!* cf. v. 455 and Luc. Icarom. 4 οὐ γὰρ ἀστείον γε τὸ θέαμα. The serious equivalent is δεινόν.

154. πάνθ' ὅμοια: *one and all*, cf. πάντας ὁμοίως Aristoph. Pac. 1324.

155. πέπληχεν: see on E. 660, 691.

κομίσας με δεῦρο. μικρὸν ὑπαποστήσομαι.

Withdraws to one side. Demeas, Chrysis, and a nurse with the child come from the house.

Sc. 4. DEMEAS, CHRYSIS

ΔΗΜΕΑΣ

οὐκ οὖν ἀκούεις; ἄπιθι.

ΧΡΥΣΙΣ

ποῖ γῆς, ὦ τάλαν;

ΔΗΜΕΑΣ

εἰς κόρακας ἤδη.

ΧΡΥΣΙΣ (weeping)

δύσμορος —

ΔΗΜΕΑΣ

ναί, "δύσμορος." [155]

ἐλεινὸν ἀμέλει τὸ δάκρυον. παύσω σ' ἐγώ,

160 ὥς οἶομαι —

156. μικρὸν ὑπαποστήσομαι: when a person in comedy "withdraws a little to one side," it is generally, if not always, with the intention of listening, without being seen, to the conversation of those who are entering the scene. The place to which they withdraw is the alley-way between the houses, *λαύρα* or *angiportus*, cf. Ter. Phor. 891 *sed hinc concedam in angiportum hoc proximum*, inde hinc ostendam me, ubi erunt egressi foras. Examples of this maneuver are numerous in Plautus and Terence, e.g. Trin. 625 *huc aliquantum apsecessero; est ludi-do orationem audire*, Pseud. 414 *nunc huc concedam, unde horum sermonem legam*, Men. 570 *huc concedamus: ex insidiis* (ἐκ τῶν ἰνιδιῶν). Even when this motive is not expressed it is implied; *ἀποβαλὼν* 1019,

Capt. 213, Mil. 985, Trin. 1007, Ad. 635, the persons who retire from view overhear the speakers on the scene. It is probable that the Cook remains within earshot for a time, and no doubt the poet later makes use of him and the knowledge he has thus acquired.

158. δύσμορος, κτέ.: *unhappy man!* - Yes, 'unhappy.' It is possible, however, that Chrysis refers to herself, "Unhappy that I am," in which case ἐλεινὸν in v. 159 would mean "to excite my pity," as in Aristoph. Ran. 1063 *ῥίκε' ἀμπισχῶν, ἔν' ἐλεινοὶ τοῖς ἀνθρώποις φαίνοντ' εἶναι*.

159. ἐλεινὸν ἀμέλει, κτέ.: *the tears are tears of pity for me, no doubt!* Cf. Hom. Od. 8, 531 *ἐλεινὸν ὑπ' ὀφρύσι δάκρυον εἶδεν*. — παύσω σε: the unexpressed thought of Demeas is *διαφθεῖρονσαν τὸν ῥόνον μου*. Since he has already told her that the reason for his anger

ΧΡΤΣΙΣ

τί ποοῦσαν;

ΔΗΜΕΑΣ (checks himself)

οὐδέν. ἀλλ' ἔχεις
τὸ παιδίον, τὴν γραῦν· ἀποφθείρου τάχυ.

ΧΡΤΣΙΣ

ὅτι τοῦτ' ἀνελόμην;

ΔΗΜΕΑΣ

διὰ τοῦτο (hesitating) καὶ —

ΧΡΤΣΙΣ

τί "καί;"

ΔΗΜΕΑΣ (checking himself again)

διὰ τοῦτο· τοιοῦτ' ἦν τὸ κακόν.

ΧΡΤΣΙΣ

οὐ⁷ μανθάνω.

[160]

ΔΗΜΕΑΣ

τρυφᾶν γὰρ οὐκ ἠπίστασ'.

ΧΡΤΣΙΣ (perplexed)

οὐκ ἠπιστάμην;

165 τί δ' ἔσθ' ὃ λέγεις;

is the fact that she has taken the child to rear (cf. v. 142), Chrysis may well wonder at this threat, which would mean to her *τρέφουσιν τὸ παιδίον*.

160. οὐδέν: *oh, nothing!*

161. τὴν γραῦν: the old nurse of Moschion, probably; for she too had offended by concealing the truth from Demeas. It may be that she is carrying the two babies under her palla, cf. Caecilius fr. 4 R. (see on v. 54 above) *atque herele, utrasque te, cum ad nos venis, subfarcinatam vidi* and Ter. And. 769, where Davus says *verum: vidi Cantharam*

suffarcinatam (Harmon). On this view Demeas is aware that the bundle under one arm is the "foundling," but does not suspect that the other bundle is also a baby. If the nurse had a leading part in the intrigue of this play, as Harmon assumes, *τίτθη* would be a natural title or subtitle.

163. τοιοῦτο: modifies a little the definite *τοῦτο*: *the trouble was something of the kind*.

164. Pressed to explain *τοιοῦτο* he gives another vague reason. — *τρυφᾶν*: *to live like a lady*, lit. *to live in luxury*. Demeas has already implied (v. 136)

ΔΗΜΕΑΣ

καίτοι πρὸς ἔμ' ἡλθες ἐνθάδε
ἐν σινδονίῃ, Χρυσί, — μανθάνεις : — πάννυ
λιτῶ.

ΧΡΥΣΙΣ

τί οὖν ;

ΔΗΜΕΑΣ

τότ' ἦν ἐγώ σοι πάνθ', ὅτε
φαύλως ἔπραττες.

ΧΡΥΣΙΣ

νῦν δὲ τίς ;

ΔΗΜΕΑΣ (impatiently)

μή μοι λάλει.

[165]

ἔχεις τὰ σαυτῆς πάντα · προστίθιμί σοι,
170 ἰδοῦ, θεραπαίνας, χρυσί' · ἐκ τῆς οἰκίας
ἄπιθι.

ΧΡΥΣΙΣ (aside)

τὸ πρᾶγμ' ὀργή τίς ἐστι · προσιτέον. F², quat. y., p. 6
(To Demas, pleadingly)

βέλτιστ', ὄρα —

ΔΗΜΕΑΣ

τί μοι διαλέγει ;

that she came from the gutter, — unjustly assuming, of course, that she had shown herself depraved.

165. καίτοι, κτέ. : Demas goes right on with the theme of *τροφή*, reminding her of his kindness in rescuing her. — For the anapaest contained in three words see on E. 46. In the fourth foot it occurs only here and in v. 196.

166. σινδονίῃ : sc. *χιτῶν*, *linen tunic*, cf. Photius *σινδονίτης* · *χιτῶν* *λινοῦς*. She was then too poor to have a himation to wear over the tunic.

167. λιτῶ : *cheap*, lit. *plain*, cf. Men. 442 K. *Στρατοφάνη*, *λιτόν ποτ' εἶχες*

χλαμύδιον. — τί οὖν : *what then, pray?* — ἐγώ : the pron. comes dangerously near betraying the speaker's jealousy.

170. θεραπαίνας : apparently another case of comic exaggeration, for only the old nurse accompanied her (v. 161); cf. P. 53, 183, E. 904. — χρυσία : Demas hands her some money (*ἰδοῦ*). The reading *Χρυσί* would give a bad hiatus.

171. ὀργή : Chrysis sees that Demas is disingenuous with her. — προσιτέον : *I must address myself to him, make up to him*. The vb. is often so used, with the implication that the person

ΧΡΤΣΙΣ

μὴ δακῆς.

ΔΗΜΕΑΣ

έτέρα γὰρ ἀγαπήσει τὰ παρ' ἐμοί, Χρυσί, νῦν,
καὶ τοῖς θεοῖς θύσει.

[170]

ΧΡΤΣΙΣ (bewildered)

τί ἐστίν;

ΔΗΜΕΑΣ

ἀλλὰ σὺ

175 υἱὸν πεπόηκας· πάντ' ἔχεις.

ΧΡΤΣΙΣ

οὐπω· δάκνει.

(Once more appealing to him)

ὁμως —

ΔΗΜΕΑΣ (with a threatening gesture)

κατάξω τὴν κεφαλὴν, ἄνθρωπέ, σου,

ἂν μοι διαλέγῃ.

approaches with a petition or with a desire to please, as Men. 134 K. σιωπῇ φασὶ τῷ θεῷ (Pan) οὐ δεῖν προσιέναι, Xen. Symp. 4. 38 αἷς ἂν προσέλθω ὑπερασπάζονται με διὰ τὸ μηδένα ἄλλον αὐταῖς ἐθέλειν προσιέναι, and with τῷ δήμῳ, τῇ βουλῇ, etc., of a speaker who has a cause to plead.

172. μὴ δακῆς: *be not vexed* with me. The form is a second aor. pass. ἐδάκην, hitherto found only in late writers. The vb. may be used of any emotion that may be said to "sting," but is more frequently applied to vexation or grief. Cf. Soph. Phil. 378 καίπερ οὐ δύσσοργος ὤν, δηχθεὶς πρὸς ἀξήκουνσεν, Aristoph. Ach. 1 δέδηγμαί τὴν ἔμμαντοῦ καρδίαν. δηχθεὶς = tristis, cf. Plaut. Men. 607 (Menaechnus to his wife) quid tu mihi tristis es?

173. ἀγαπήσει: *will be glad enough*

to have, cf. Aristoph. Vesp. 684 σοὶ δ' ἦν τις δῶ τοὺς τρεῖς ὀβόλους, ἀγαπᾷς.

174. θύσει: *will offer up thanks-giving* besides. θύειν = χάριν εἰδέναι also in Herond. 6. 10 θυέ μοι ταύτη.

175. υἱὸν πεπόηκας: *you have got a son*, intentionally vague. The mid. would be necessary for the meanings "begotten" or "adopted"; the act. is non-committal and insinuates "without my intervention." Cf. Plut. Mor. 145b παιδίον μὲν γὰρ οὐδεμία ποτὲ γενῆ λέγεται ποιῆσαι δίχα κοινωνίας ἀνδρός, where the act. is intentionally employed. The same use of ποιεῖν is found (Lecuwien) in connection with χρήματα or produce of any kind, e.g. Aristoph. Pac. 1322 κριθὰς τε ποιεῖν ἡμᾶς πολλὰς, . . . οἶνόν τε πολὺν. οὐπω· δάκνει: *not yet* (sc. πάντ' ἔχω); *you are hurt*.

176. κατάξω: cf. E. 850.

ΧΡΥΣΙΣ

καὶ δικαίως· ἀλλ' ἰδού—

ΔΗΜΕΑΣ (abruptly turning away)

εἰσέρχομ' ἤδη.

He turns upon her scornfully.

τὸ μέγα πρᾶγμ'. ἐν τῇ πόλει

[175]

ὄψει σεαυτὴν νῦν ἀκριβῶς ἥτις εἶ.

180 αἱ κατὰ σε, Χρυσί, πραττόμεναι δραχμὰς δέκα
 μόνas ἐταῖραι διατρέχουσ' ἐπὶ δεῖπνα καὶ
 πίνουσ' ἄκρατον ἄχρις ἂν ἀποθάνωσιν, — ἦ
 πεινῶσιν ἂν μὴ τοῦθ' ἐτοίμως καὶ ταχὺ
 ποῶσιν. εἴσει δ' οὐδενὸς τοῦτ', οἶδ' ὅτι,

[180]

177. καὶ δικαίως: she thinks to sooth him by the admission.

178. τὸ μέγα πρᾶγμα: *the great lady!*, *the important personage!* Cf. Eubul. 117.9 K. εἰ δ' ἐγένετο κακὴ γυνὴ Μήδεια, Πηνελόπη δέ γε μέγα πρᾶγμα ("a treasure"), Dem. 35. 15 οὐτοσί δὲ Λάκρ-
 ιτος Φασηλίτης, μέγα πρᾶγμα ("a great man"), Ἰσοκράτους μαθητής, Herod. 3. 132 ἦν μέγιστον πρῆγμα Δημοκίδης τῷ βασιλεῖ. — ἐν τῇ πόλει: as mistress of the household of a prosperous citizen she might play the grande dame, but "on the town" she will sink to her true level. The contrast would be indicated in prose by ἀλλ' ἐν τῇ πόλει; here the speaker's voice suffices.

180. αἱ κατὰ σε: *the women of your sort*, explained by ἐταῖραι, which is reserved for rhetorical effect, as *heterae*. For κατὰ σε cf. H. 19, P. 587. — πραττόμεναι: *at a wage of*. — δραχμὰς δέκα: he insultingly implies that Chrysis would not be a μεγαλόμισθος ἐταῖρα. — The anapaest in the fourth foot contained in a word that overlaps the preceding foot is common in Menan-

der. But the shift of ἐταῖραι adopted by some editors (αἱ κατὰ σ' ἐταῖραι) produces such an anapaest in the fifth foot, where the poet avoids it. See on v. 36 and White, p. 152.

181. διατρέχουσι: *run about*, cf. Aristoph. Pac. 536 γυναικῶν διατρεχουσῶν εἰς ἀγρόν, Plut. Vit. Mar. 30. 3 νῦν μὲν ὡς τούτους, νῦν δὲ ὡς ἐκείνον . . . ἀνὰ μέρος διατρέχων, and see note on E. 245.

182. ἄχρις: the Atticists (Phryn.) prescribe ἄχρι (μέχρι) as Attic, condemning the form in *ς* as "Hellenic." The Attic inscriptions show only ἄχρι (μέχρι). The diction of Menander was noticeably influenced by the κοινή.

183. τοῦτο: ἀποθανεῖν. Death is certain in any event, he means; it will either come soon, as the result of excesses, or will be a slow death by starvation, according as the woman is popular or otherwise.

184 f. οὐδενὸς ἥττον: *as well as* (meaning *better than*) *any one*. — γνώσει, κτέ.: *you will find out who you are that wronged me*. In this crushing way Demecas predicts for her a death

185 ἦπτον σύ, καὶ γνώσει τίς οὖς' ἡμάρτανες.

As he approaches the door Chrysis makes a move as if to detain him.

ἔσταθι.

Demeas enters the house. Chrysis, leaning against the portico, weeps.

ΧΡΥΣΙΣ

τάλαιν' ἔγωγε τῆς ἐμῆς τύχης.

Enter Niceratus from the city. A slave accompanying him carries a sheep.

SC. 5. CHRYSIS, NICERATUS

ΝΙΚΗΡΑΤΟΣ

τουτὶ τὸ πρόβατον τοῖς θεοῖς μὲν τὰ νόμιμα

ἅπαντα ποιήσει θυθὲν καὶ ταῖς θεαῖς.

[185]

αἶμα γὰρ ἔχει, χολὴν ἱκανήν, ὅστ᾽ αὖ καλὰ.

190 σπλῆνα μέγαν, ὧν χρεία 'στὶ τοῖς Ὀλυμπίοις.

πέμφω δὲ γεύσασθαι κατακόψας τοῖς φίλοις

by starvation. She is not attractive enough to hope for a death brought on by riotous living.

187 ff. The father of the bride as well as the father of the bridegroom offered a sacrifice preliminary to the wedding; see Plaut. Aul. 329 ff., where both families give a banquet also (v. 282). Niceratus, as a poor man, does his own marketing (cf. Euclio in Aul. 371 ff.), and cannot lay out much on the victim. His humor is that of a man soured by poverty. — τὰ νόμιμα ἅπαντα: *all that custom requires*.

188. θυθὲν: for the Attic τυθὲν, a spelling attested by inscriptions, e.g. θυθέντος B.C.H. VII, p. 65 (Delos, 250 B.C.), *ibid.* VII, p. 99 (Magnesia, 2d cent.), ἀπεθύθη Rev. Ét. Gr. XIV, p. 300 (Herwerden).

189 f. It is a perfect victim (τέλειον), as it should be, with blood and organs

complete, but skinny withal. Peithetaerus in Aristoph. Av. 901 suggests that only one god be invited to partake of his sacrifice, τὰ γὰρ παρόντα θύματ' οὐδὲν ἄλλο πλὴν γένειόν τ' ἐστὶ καὶ κέρατα, Euclio in Plaut. Aul. 564 characterizes the sacrificial lamb as ossa ac pellis totus. It is a scandal, says Menander elsewhere (129 K.), that men offer to the gods τὴν ὀσφὺν ἄκραν καὶ τὴν χολὴν ὅστ᾽ αὖ τ' ἄβρωτα, and consume all the rest themselves, and again (319. 11 K.) ἐγὼ μὲν οὖν ὧν γ' ὁ θεὸς οὐκ εἶσα τὴν ὀσφὺν ἂν ἐπὶ τὸν βωμὸν ἐπιθεῖναι ποτε, εἰ μὴ καθήκειν τις ἅμα τὴν ξίχλιν. An unknown tragic poet (so Leuwen), com. adesp. 1205 K., wonders how a man can hope for divine favor when he offers the gods only the fleshless bones and scorched liver.

191. δὲ . . . τοῖς φίλοις: as opposed to τοῖς θεοῖς μὲν.

τὸ κώδιον· λοιπὸν γάρ ἐστι τοῦτό μοι.

The slave takes the sheep into the house of Niceratus. Niceratus sees Chrysis before the house of his neighbor.

ἀλλ', Ἡράκλεις, τί τοῦτο: πρόσθε τῶν θυρῶν [190]

He approaches her.

ἔστηκε Χρυσὶς ἥδε κλάουσ': οὐ μὲν οὖν

195 ἄλλη. (Accosting her)

τί ποτε τὸ γεγονός;

ΧΡΥΣΙΣ

ἐκβέβληκέ με

ὁ φίλος ὁ χρηστός σου· τί γὰρ ἄλλ';

ΝΙΚΗΡΑΤΟΣ

ὦ Ἡράκλεις,

τίς; Δημέας;

ΧΡΥΣΙΣ

ναί.

ΝΙΚΗΡΑΤΟΣ

διὰ τί;

ΧΡΥΣΙΣ

διὰ τὸ παιδίον.

ΝΙΚΗΡΑΤΟΣ

ἤκουσα καὐτὸς τῶν γυναικῶν ὅτι τρέφεις [195]

ἀνελομένη παιδάριον. ἐμβροντησία.

200 ἄλλ' ἔστ' ἐκεῖνος ἥδύς.

193. πρόσθε τῶν θυρῶν: by the πρό-θυρον, see on E. 226.

195. The MS. reading τί ποτ' ἔστι gives the forbidden metrical sequence ○ ○ ○ ○ ○ in the third and fourth feet.

196. ὁ χρηστός, κτί.: that precious friend of yours, cf. E. 854. τί γὰρ ἄλλο: implying 'Is that not enough?'.

Note the anapaest in the fourth foot and see on v. 165.

198. τῶν γυναικῶν: the women of his own family, viz. his wife and daughter, see v. 356.

199. ἐμβροντησία — μανία, φρενοβλάβεια (Hesych.); cf. P. 400.

200. ἔσθ' ἥδύς: he is a sweet (innocent) fellow, he is! ἥδύς is frequently

ΧΡΥΣΙΣ

οὐκ ὠργίζετο

εὐθύς, διαλιπὼν δ', ἀρτίως. ὃς καὶ φράσας
εἰς τοὺς γάμους μοι τᾶνδον εὐτρεπῇ πόειν¹
μεταξὺ μ' ὥσπερ ἐμμανῆς ἐπείσπεσ²ων³
ἔξωθεν ἐκκέκλεικε.

[200]

ΝΙΚΗΡΑΤΟΣ

Δημέας χολᾶ⁴;[Lacuna of ca. 140 verses to F³]

At the end of the preceding scene Niceratus offered Chrysis the shelter of his house, into which they retired, with her child and nurse. At this point the unfounded suspicions which Demeas harbors against Moschion and Chrysis were cleared up (vv. 412 f.). Probably Moschion has heard of them from Parmenon, whom he has met in the city. In an interview with his father Moschion disclosed the parentage of the child whom Demeas had seen with the old nurse. We must assume, further, that after Demeas retired into his house to resume the interrupted arrangements for the wedding, Moschion and Niceratus held a conversation, in which the latter, curious concerning the quarrel between Demeas and Chrysis, questioned the young man about the baby which Chrysis had taken to rear, and that Moschion explained that it was a foundling of unknown parentage. The scene between Demeas and Niceratus, into which we are introduced in F³, then ensues. When Demeas found that his suspicions were unfounded as regards his son, in his joy he apparently forgot the incident (v. 54) which originally led him to suspect Chrysis, and he is now eager to receive her back into his home (v. 367). It does not occur to him that her "foundling" may not be the child that Moschion has acknowledged. As to his quarrel with Chrysis, he cannot divulge to Niceratus the real reason for it. But in answer to the latter's inquiries concerning it he probably refers to the "foundling" as the cause of the trouble and then informs Niceratus that it is a bastard child of Plangon, without, however, saying who the father is. Each father knows of but one child and naturally thinks it is the infant which Chrysis has taken with her.

used ironically, esp. by Plato, as about the equivalent of *εὐθύς*, e.g. Gorg. 491E *ὡς ἡδὺς εἶ*, Plut. Mor. 925F. - ὠργίζετο: for the impf. see on P. 869.

201. διαλιπών: the interval can

hardly have been a long one, a week or two perhaps. καὶ φράσας: *when he had just told me*, the καὶ being explained by μεταξὺ με (sc. εὐτρεπῇ ποιούσαν) below.

DEMEAS, NICERATUS

ΔΗΜΕΑΣ

345 ἀλλὰ πάλιν ἐλθὼν —

F³, quat. γ, p. 11

ΝΙΚΗΡΑΤΟΣ

τὸ δεῖνα “μικρόν;” ὦ τᾶν, οἷχεται
 πᾶν, τὰ πράγματ’ ἀνατέτραπται. τέλος ἔχει.

Niceratus rushes into his house.

ΔΗΜΕΑΣ

νῆ^ρ τὸν^ν Δία.
 οὔτοσὶ τὸ πρᾶγμ’ ἀκούσας χαλεπανεῖ, κεκράζεται.

345 ff. The excitement under which the actors labor in the following scenes finds fitting expression in the trochaic rhythm; see on P. 147.

After telling Niceratus that Plangon is the mother of an illegitimate child, which has been kept in his house as a foundling, Demas has apparently been trying to comfort him by explaining that it is after all a trivial matter (*μικρόν*). He is about to request Niceratus to go back into the house (*πάλιν ἐλθὼν*) to complete the arrangements for the wedding. But Niceratus, greatly distressed by the disquieting information which he has just received concerning Plangon, and believing that the marriage cannot take place, interrupts Demas before the sentence is finished and asks, “Is this — this — thing that you speak of (meaning *τὸ νόθον τεκεῖν τὴν θνητέραν μου*) a trivial matter, as you say? Why, sir, it’s all over, the business is upset, it’s at an end” (meaning the proposed marriage of Plangon to Moschion). — *τὸ δεῖνα*: on the use of *τὸ δεῖνα* to avoid the utter-

ance of an unpleasant or objectionable word see on P. 215.

346. *νῆ τὸν Δία*: *yes, by Jove, it is at an end!* Demas says this to himself as Niceratus disappears into his house. He is thinking of his own plan to keep Moschion’s relation to the child from the other’s knowledge. The hot-headed Niceratus has rushed off without waiting for the assurance, which Demas was on the point of giving him, that Moschion would marry Plangon in spite of the child.

347. *τὸ πρᾶγμ’ ἀκούσας*: Niceratus has yet to learn that Moschion is the father of Plangon’s child. Demas evidently expects him to ascertain the truth from Plangon and her mother; and he would naturally have done so had he not at the outset assumed that the child in the arms of Chrysis was Plangon’s. Demas is certain that Niceratus will be angry, because of the deception which everybody has practiced upon him; besides, he is now in an ugly mood (cf. *μελαγχολᾷ* v. 361), and is an utterly unreasonable sort of

τραχὺς ἄνθρωπος, σκατοφάγος, αὐθέκαστος τῷ τρόπῳ. —
ἐμὲ γὰρ ὑπονοεῖν τοιαῦτα τὸν μιαρὸν ἐχρήν, ἐμέ: [206]

350 νῆ τὸν Ἡφαιστον, δικαίως ἀποθάνοιμ' ἄν.

Hears an outcry in Niceratus' house.

Ἡράκλεις,

ἡλίκον κέκραγε. τούτ' ἦν· πῦρ βοᾷ. τὸ παιδίον
φησὶ θύσῃν. εἶτα πρήσειν. ὕδουν ὀπτώμενον
ὄφορ'. — Ἡράκλεις, πέπληχε τὴν θύραν. — στρόβιλος ἡ
σκηπτός, οὐκ ἄνθρωπός ἐστι. Niceratus rushes out of his house.

ΝΙΚΗΡΑΤΟΣ

Δημέα, συνίσταται [211]

355 ἐπ' ἐμὲ καὶ πάνδεινα ποιεῖ πράγμαθ' ἡ Χρυσίς.

man. He ought, of course, to be glad to discover that Mosechion is the child's father, for then his present difficulty would be solved.

348. σκατοφάγος: cf. P. 274. — αὐθέκαστος: a boor, lit. downright, blunt, τὴν σκάφην σκάφην λέγων (adesp. 227 K.), cf. Philem. 89. 6 K. ἡ μὲν εἰρων τῇ φύσει, ἡ δ' αὐθέκαστος and Arist. Eth. Nic. 1127^a 23 ὁ δὲ εἰρων ἀνάπαλιν ἀρνεῖσθαι τὰ ὑπάρχοντα ἢ ἐλάττω ποιεῖν, ὁ δὲ μέσος αὐθέκαστός τις ὦν ἀληθευτικὸς καὶ τῷ βίῳ καὶ τῷ λόγῳ. Menander uses the word again in the derived meaning (843 K.) πικροῦ γέροντος, αὐθεκάστον τὸν τρόπον.

349. τοιαῦτα: that Mosechion would misbehave himself with Chrysis.

351. ἡλίκον: cf. v. 43. — τούτ' ἦν: cf. Aristoph. Ach. 41 τούτ' ἐκείν' οὐ γὰρ λέγον. ἦν is the impf. of sudden realization, cf. P. 170. — πῦρ βοᾷ: he shouts for fire. For the const. cf. Pind. P. 6. 36 βόασε παῖδα δν, Soph. Trach. 772 ἐβόησε τὸν δυνσδάιμονα Λίχαν, Xen. Cyr. 7. 2. 5 Κῦρον ἐβόα. Demeas explains for the benefit of the spectators what he pretends to hear at the door. The same

device in Eur. Hipp. 581 (Phaedra) ὁ τῆς φιλίππου παῖς Ἀμαζόνος βοᾷ Ἰππόλυτος, αὐδῶν δεινὰ πρόσπολον κακά.

352 f. ὕδουν: for the omission of the art. see on P. 142. — ὀπτώμενον ὄφομαι: cf. Aristoph. Ach. 1011 ἐπειδὴν τὰς κίχλας ὀπτωμένας ἴδῃτε. "Roast grandson" (supplying e.g. ἀρτύσειν in v. 353) would be ὕδουν ὀπτόν. — στρόβιλος: cyclone.

354. σκηπτός: thunderbolt. Niceratus, he means, is uncontrollable when he is enraged. Locutions like this are common, e.g. Men. 363. 6 K. Κτήσιππος, οὐκ ἄνθρωπος, Crob. 8. 4 K. (of a gourmand) κάμινος, οὐκ ἄνθρωπος, Herond. 6. 4 λίθος τις, οὐ δούλη, Petron. Cen. 38 phantasia, non homo. — συνίσταται: is raising a revolt.

We can imagine the scene that is supposed to have taken place within the house. Niceratus has definitely charged his daughter with being the mother of the child which Chrysis holds in her arms. The women with one accord have denied the charge (or, as Niceratus put it, "have refused to confess"), and truthfully. In order

ΔΗΜΕΑΣ

τί φής;

ΝΙΚΗΡΑΤΟΣ

τὴν γυναῖκά μου πέπεικε μηδὲν ὁμολογεῖν ὅλως
 μηδὲ τὴν κόρην· ἔχει δὲ πρὸς βίαν τὸ παιδίον
 οὐ προήσεσθαί τέ φησιν. ὥστε μὴ θαύμαζ' ἐὰν [215]
 αὐτόχειρ αὐτῆς γένωμαι.

ΔΗΜΕΑΣ

τῆς γυναικὸς αὐτόχειρ;

ΝΙΚΗΡΑΤΟΣ

360 πάντα γὰρ σύνοιδεν αὕτη.

ΔΗΜΕΑΣ

μηδαμῶς, Νικήρατε.

ΝΙΚΗΡΑΤΟΣ

σοὶ δ' ἐβουλόμεν προειπεῖν. Rushes back into his house.

ΔΗΜΕΑΣ

οὕτοσὶ μελαγχολᾷ.

εἰσπεπήδηκεν. τί τούτοις τοῖς κακοῖς τις χρήσεται;

to force an admission from them Niceratus has then tried to take the child away from Chrysis, and Chrysis has fiercely resisted him. The bearing of Chrysis has convinced Niceratus that she is the instigator among the women of a plot to deceive him, and he now proposes to deal summarily with her.

357. πρὸς βίαν: *by main strength, forcibly*, i.e. resisting his efforts to take it away from her, cf. Aristoph. Vesp. 443 τούτῳ τὸν παλαῖον δεσπότην πρὸς βίαν χειροῦσιν. The meaning "in spite of" is closely akin to this.

359. αὐτόχειρ: *murderer*, lit. *mur-*

petrator. The full expression is found e.g. in Soph. O.T. 266 τὸν αὐτόχειρα τοῦ φόβου λαβεῖν. — τῆς γυναικός: Chrysis, the woman just mentioned. In this context "your wife" would have to be τῆς γυναικὸς σου. The reference to Chrysis is made perfectly clear by αὕτη in the next line and by the assault of Niceratus upon Chrysis that follows.

360. μηδαμῶς: *so, αὐτόχειρ γένης*.

361. μελαγχολᾷ: Demeas returns his friend's compliment, v. 204.

362. χρήσεται: *deliberative fut.*, cf. Aristoph. Ach. 312 εἴτ' ἐγὼ σου φέισομαι;

οὐδεπώποτ' εἰς τοιαύτην ἐμπεσών, μὰ τοὺς θεούς, [220]
οἶδα ταραχήν. ἔστι μέντοι τὸ γεγονὸς φράσαι σαφῶς
365 πολὺν κράτιστον.— ἀλλ', Ἄπολλον, ἡ θύρα πάλιν ψοφεῖ.
Chrysis flees from the house of Niceratus, the baby in her arms. Niceratus is in
close pursuit, a staff in his hands.

DEMEAS, CHRYSIS, NICERATUS

ΧΡΥΣΙΣ

ὦ τάλαιν' ἐγώ, τί δράσω; ποῖ φύγω; τὸ παιδίον
λήψεταιί μου.

ΔΗΜΕΑΣ

Χρυσί, δεῦρο.

ΧΡΥΣΙΣ

τίς καλεῖ μ';

ΔΗΜΕΑΣ (pointing to his own house)

εἴσω τρέχε.

Niceratus sees Chrysis running toward the other house.

ΝΙΚΗΡΑΤΟΣ

ποῖ σύ, ποῖ φεύγεις;

He blocks her way to the door, but Demeas steps between them.

ΔΗΜΕΑΣ (aside)

* Ἄπολλον, μονομαχήσω τήμερον, [225]

ὥς ἔοικ', ἐγώ. (To Niceratus)

τί βούλεις; τίνα διώκεις;

364. μέντοι: *after all*. Demeas is beginning to be afraid of the consequences of not having told Niceratus the whole truth about the child. But he does not carry out his intention of acknowledging that Mosehion is its father.

365. ψοφεῖ: see on E. 660.

367. Χρυσί, δεῦρο: *this way, Chrysis*. Supposing that her former home was still closed to her, Chrysis had not looked that way for refuge.

369. τίνα διώκεις = τίνα δοκεῖς διώκειν, cf. P. 267, Soph. Trach. 402 πρὸς τίν' ἐννέπειν δοκεῖς; and Eur. Alc. 675 τίν' αὐχέως, πότερα Λυδὸν ἢ Φρύγα, κακοῖς ἐλαύνειν

ΝΙΚΗΡΑΤΟΣ

Δημέα,

370 ἐκποδὼν ἄπελθ'. ἔα με γενόμενον τοῦ παιδίου
ἐγκρατῇ τὸ πρᾶγμ' ἀκούσαι τῶν γυναικῶν.

ΔΗΜΕΑΣ (aside)

μαίνεται.

(To Niceratus, who shows fight)

ἀλλὰ τυπτήσεις μ' ;

ΝΙΚΗΡΑΤΟΣ (striking him)

ἔγωγε.

Demeas holds his ground.

ΔΗΜΕΑΣ (aside to Chrysis)

(To Niceratus)

θάττον εἰσφθάρηθι σύ.

ἀλλὰ μὴν κᾷγῶγέ'.

Returning the blow, he grapples with Niceratus while he calls to Chrysis.

φεῦγε, Χρυσί· κρείττων ἐστί μου. [230]

Chrysis makes her escape into the house of Demeas. The men then separate.

ΝΙΚΗΡΑΤΟΣ

πρότερος ἅπτει μου σὺ νυνί. τοῦτ' ἐγὼ μαρτύρομαι.

370 f. By getting possession of the child Niceratus expects to force the women to tell him the truth, threatening to kill him if they refuse. — τὸ πρᾶγμα: i.e. the facts in the case, the truth of the matter, as in v. 347.

372. ἀλλὰ, κτέ.: *what, will you strike me?* In such questions of surprise or remonstrance ἄλλ' ἢ is generally used, e.g. Aesch. Cho. 220 ἄλλ' ἢ δόλον τιν', ὦ ξέν', ἀμφί μοι πλέκεις. A similar situation is found in Aristoph. Ran. 607, where Aeneas says to Xanthias-Dionysus εἶεν, καὶ μαχεῖ: εἰσφθάρηθι: *in with you, plough take you!* The impatient command seems to be due to the fact that Chrysis has lingered a moment at the door instead of seizing the opportunity to go inside. The simple vb. is merely

a strong ἔθι, *off with you*, and the prep. has its usual force with verbs of motion, viz. εἰς τὴν οἰκίαν. See on P. 403 and cf. ἀποφθαρεῖς v. 425.

373. ἀλλὰ μὴν, κτέ.: *well then, so will I*, sc. τυπτήσω (σε). — κρείττων, κτέ.: *he's too strong for me*, cf. our colloquial "he's a better man than I."

374. *This time you attack me first*, referring to the fact that Demeas now lays hold of him. The other time, when blows were exchanged, Niceratus himself was the aggressor. — ἅπτει: cf. Aristoph. Lys. 365 ἅψαι μόνον Στρατελλίδος τῷ δακτύλῳ. — μαρτύρομαι: the usual formula of one who is assaulted, frequently addressed to nobody in particular, *I protest*; cf. Aristoph. Ran. 528 ταῦτ' ἐγὼ μαρτύρομαι καὶ τοῖς θεοῖσιν

ΔΗΜΕΑΣ

375 σὺ δ' ἐπ' ἔλευθέραν γυναικα λαμβάνεις βακτήριον
καὶ διώκεις;

ΝΙΚΗΡΑΤΟΣ

συκοφαντεῖς.

ΔΗΜΕΑΣ

καὶ σὺ γάρ.

ΝΙΚΗΡΑΤΟΣ

τὸ παιδίον

οὐ δίδως ἐμοί;

ΔΗΜΕΑΣ

γέλοιον· τοῦμόν;

ΝΙΚΗΡΑΤΟΣ

ἀλλ' οὐκ ἔστι σόν.

Pushes him violently aside.

ΔΗΜΕΑΣ

πέισόμ', ὠνθρωποι,—

ΝΙΚΗΡΑΤΟΣ

κέκραχθι· τήν γυναικ' ἀποκτενῶ [235]

εἰσιών.

Starts towards the house of Demeas.

ἐπιτρέπω, Plut. 932 ὁρᾷς ἃ ποιεῖς: ταῦτ' ἐγὼ μαρτύρομαι.

375. ἐλευθέραν: cf. P. 255. The charge of Demeas, like that of Niceratus in πρότερος ἀπει, is in effect a threat of prosecution under a δίκη αἰκίας or a γραφή ὕβρεως, on which see Meier-Schömann-Lipsius, Att. Proc., pp. 398 ff., 646 ff., and cf. Hyper. fr. 120 Bl. ἔθεσαν οὐ μόνον ὑπὲρ τῶν ἐλευθέρων, ἀλλὰ καὶ ἔάν τις εἰς δούλου σῶμα ὑβρίσῃ, γραφὰς εἶναι κατὰ τοῦ ὑβρίσαντος, Arist. Rhet. 1402a 1 ἢ εἰ τις φαίη τὸ τύπτειν τοὺς ἐλευθέρους ὕβριν εἶναι· οὐ γὰρ πάντως, ἀλλ' ὅταν ἀρχῇ χειρῶν ἀδίκων (Leo).

376. συκοφαντεῖς: blackmail! cf. E. 1, P. 258. Niceratus accuses De-

meas of trumping up a charge against him.—καὶ σὺ γάρ: referring to the accusation in v. 374.

377. οὐ δίδως: you refuse to give! The neg. gives a modal force to the pres. tense, as it regularly does to the impf.—τοῦμόν: a case of "irony," i.e. true in a literal sense, though the speaker does not know it. Demeas means that the child is his grandson. Niceratus might have guessed that its father was Mosechion, but he understands Demeas to assert only that it is legally his as παῖς ἀνηρημένος. Both men consider it the child of Plangon.

378. πέισομαι: he is about to say "It will be an outrage if he lays hold of

ΔΗΜΕΑΣ (aside)

τί γὰρ ποιήσω: τοῦτο μοχθηρὸν πάνν. F¹, quat. y, p. 12
 380 οὐκ ἔάσω. (To Niceratus, threateningly, again blocking his way)
 ποῖ σύ; μένε δῆ.

ΝΙΚΗΡΑΤΟΣ

μὴ πρόσαγε τὴν χεῖρά μοι.

ΔΗΜΕΑΣ

κάτεχε δὴ σῆαυτόν.

ΝΙΚΗΡΑΤΟΣ

ἀδικεῖς, Δημέα, με, δῆλος εἶ,
 καὶ τὸ πρᾶγμα πᾶν σύνοισθα.

ΔΗΜΕΑΣ

τοιγαροῦν ἐμοῦ πυθοῦ,
 τῇ γυναικὶ μὴ ᾽νοχλήσας μηδέν.

ΝΙΚΗΡΑΤΟΣ (suspiciously)

ἄρ' ὁ σὸς με παῖς [240]

ἐντεθρίωκεν;

ΔΗΜΕΑΣ

φλυαρεῖς. λήφεται μὲν τὴν κόρην. Hesych.

that which is mine," *πείσομαι δεινότατα*,
εἰ—, cf. Aristoph. *Av.* 1225 *δεινότατα*
γὰρ τοι πεισόμεσθ', *ἐμοὶ δοκεῖ*, *εἰ τῶν μὲν*
ἄλλων ἄρχομεν, *ὕμεῖς δέ, κτέ.* For the
 appeal to the spectators see on E. 672.

379. *ποιήσω*: deliberative fut., cf.
 v. 362. *μοχθηρὸν πάνν*: a miserable
 business, decidedly.

381. *κάτεχε*: cf. P. 702. *ἀδικεῖς*:
 the indie. for the partic. shows that
 the speaker is excited.

382. *τοιγαροῦν*: the superior air
 which Demeas assumes, as cognizant
 of all the facts in the case, is the more
 amusing in that, as the spectators are
 well aware, he is the most deluded
 person in the drama.

384. *ἐντεθρίωκεν*: *has he hoodwinked*
me? The vb. is not elsewhere found
 in this meaning, but its use here in
 conjunction with *ἐσκεύακεν* in v. 397
 has cleared up a hitherto obscure gloss
 in Hesychius: *ἐντεθρίωκεν*· *ἐνείληκεν ἢ*
ἐσκεύακεν. *ἐνείληκεν* gives the lit. mean-
 ing, "wrap up in fig leaves" (*θρία*),
 "envelope," used once by Aristophanes
 in *Lys.* 663; the opposite is *ἀποθηριάζειν*
 in *Ran.* 134 (Leeuwen). The word in
 its derived meaning was doubtless
 current slang, "bamboozle."

Niceratus has no suspicion that
 Moschion is the father of the child.
 The "deception" of which he imag-
 ines himself the victim at the hands of

385 ἔστι δ' οὐ τοιοῦτον. ἀλλὰ περιπάτησον ἔνθαδὶ
μικρὰ^{ῥα} μετ' ἐμοῦ.

ΝΙΚΗΡΑΤΟΣ (surprised)

περιπατήσω;

ΔΗΜΕΑΣ

καὶ σεαυτὸν κατάλαβε.

The two men stroll up and down as they talk.

οὐκ ἀκήκοας λεγόντων. εἰπέ μοι. Νικήρατε,
τῶν τραγῳδῶν ὡς γενόμενος χρυσὸς ὁ Ζεὺς ἔρρῳη [245]
διὰ τέγους, κατειργμένην δὲ παῖδ' ἐμοίχενσέν ποτέ;

Moschion is, we must suppose (see note in text before v. 345), the latter's statement that the child (meaning Chrysis' child) is a foundling of unknown antecedents. Niceratus raises the question now because he half suspects that it is Demeas who is deceiving him by trying to make him believe that the child is Plangon's.

385. περιπάτησον: the lit. meaning "stroll" carries with it the subordinate idea "discourse." *Engage with me in a brief discourse as we take a stroll.* Cf. Alex. 203 K. *τρεις ἐν Κεραμειῷ περιπατήσας ἡμέρας διδασκάλους ἐξεῦρον . . . ἰσως τριάκοντα*, and *περίπατος* in Aristoph. Ran. 942, 953.

386. μικρά: for *μικρόν* (see Crit. App.), a use apparently unexampled in classical Greek, since Sosp. I. 22 K. (cited by Leo) is not quite a parallel. But by the time of Plutarch the pl. has become established, cf. Mor. 150D *ἐπιφθεγξαμένη μικρά*, Vit. Mar. 35. 6 *μικρά δ' ἀντιστάς*, Vit. Sul. 11. 2 *μικρά προσκρούμενοι*, etc. — **κατάλαβε:** cf. Herod. 3. 36 *ἀλλ' ἰσχε καὶ καταλάμβανε σεωυτόν*. The Cairo MS. furnishes five certain

instances in tetrameters of a tribrach in the seventh foot (P. 206, 221, 225, S. 400, 405) and in a number of other lines the extent of the lacuna favors, as here, the restoration of a tribrach. Aristophanes has only five such tribrachs in 741 tetrameter lines.

388. τραγῳδῶν: the regular word in the period of Menander for tragic actors of the first rank, those who were entitled in Athens to compete for the actor's prize, and outside of Athens to be leaders of tragic companies. In E. 108 we have the older meaning of the pl., "tragic exhibitions." Similar allusions to classical tragedies are found in E. 108 ff., 913. Both Sophocles and Euripides wrote plays on the subject of Danaë. That of Euripides, which was the more extensively quoted in antiquity, may have been in the poet's mind. Cf. the similar reference to the myth in Luc. Somn. s. Gall. 13 *ἀκούεις δήπου ὡς χρυσίον ἐγένετο καὶ ῥνεις διὰ τοῦ τέγους συνῆν τῇ ἀγαπωμένῃ*, and Dial. mar. 1.

389. διὰ τέγους: cf. Ter. Eun. 588 *deum . . . in alienas tegulas venisse*.

ΝΙΚΗΡΑΤΟΣ

390 εἶτα δὴ τί τοῦτ' ;

ΔΗΜΕΑΣ

ἴσως δεῖ πάντα προσδοκᾶν· σκόπει
τοῦ τῆγους εἴ σοι μέρος τι ρεῖ.

ΝΙΚΗΡΑΤΟΣ

τὸ πλείστον. ἀλλὰ τί
τοῦτο πρὸς ἐκεῖν' ἐστί ;

ΔΗΜΕΑΣ

τοτὲ μὲν γίγνεθ' ὁ Ζεὺς χρυσίον,
τοτὲ δ' ὕδωρ. ὁράς ; ἐκείνου τοῦργόν ἐστιν. ὥς ταχὺ [250]
εὕρομεν.

ΝΙΚΗΡΑΤΟΣ

καὶ βουκολεῖς με ;

ΔΗΜΕΑΣ

μὰ τὸν Ἀπόλλω. γὰρ μὲν οὐ.
395 ἀλλὰ χείρων οὐδὲ μικρὸν Ἀκρισίου δῆπουθεν εἶ·
εἰ δ' ἐκείνην ἡξίωσε, τήν γε σὴν —

390. Cf. Men. 51 K. τὰ προσπεσόντα προσδοκᾶν ἅπαντα δεῖ ἄνθρωπον ὄντα.

391. ρεῖ: *leaks*, cf. Arist. fr. 1562 A 8 τὰ πλοῖα ρεῖ, Plut. Mor. 782 E ὅταν ἐγχείης (into a cracked vessel) φαίνεται τὸ ρέον (''the leak''), Paus. 8. 50. 7 τριήρων εἶλαθεν ἐπιβάς ῥεούσης.

392 ff. τοτὲ μὲν . . . τοτὲ δέ, κτί.: i.e. παντοῖος γίγνεται ὁ Ζεὺς ὥστε τὰς γυναῖκας μοιχεύειν, cf. H. fr. 209, p. 18. Similar jests at the wantonness of Zeus are common, cf. Aristoph. Av. 558 ff., Luc. Deor. conc. 6. — ἐκείνου τοῦργον: *it's his doing*, — ὥς . . . εὕρομεν: cf. Plat. Phaedr. 236 E ὥς ἐν ἀνέροις.

394. βουκολεῖς: *delude*, lit. *treat as a sheep* (πρόβατον, cf. Aristoph. Vesp. 34). This meaning is as early as Aris-

tophanes, cf. Eccl. 81 βουκολεῖν τὸ δῆμιον. Cf. also Aristaeus, Ep. 1. ὁ ἀμφοτέραι βουκολήσουσιν τὸν πρεσβύτερον. This meaning was easily developed from the earlier figurative meaning ''beguile'', used e.g. in Aesch. Ag. 669 ἐβουκολοῦμεν φροντίσιν νέον πάθος. Cf. the meanings of *ποιμαίνειν*, e.g. in Theocr. 11. 80 Πολύφαμος ἐποίμανεν τὸν ἔρωτα μοισίσδων, and in Eur. Hipp. 151 ἡ πόσιν . . . ποιμαίνει τις ἐν οἴκοις, where the scholiast renders the vb. by ἀπατᾶ.

396. ἡξίωσε: *deigned*, sc. μοιχεύειν, or *thought worthy*, sc. τοῦ λέχους.

397. ἐσκέυακε: *tricked*, see on v. 384, a new meaning, derived from the meaning ''trick out'', of dressing up a person to represent somebody else.

ΝΙΚΗΡΑΤΟΣ

Μοσχίων ἐσκέυακέν με.

οἷμοι τάλας,

Hesych.

ΔΗΜΕΑΣ

λήψεται μέν· μὴ φοβοῦ
τοῦτο. θεῖον δ' ἔστ', ἀκριβῶς οἶδα, τὸ γεγεννημένον. [255]

μυρίους εἰπεῖν ἔχω σοι περιπατοῦντας ἐν μέσῳ
400 ὄντας ἐκ θεῶν. σὺ δ' οἶε δεινὸν εἶναι τὸ γεγονός.

Χαιρεφῶν πρῶτιστος οὗτος, ὃν τρέφουσ' ἀσύμβολον,
οὐ θεός σοι φαίνεται εἶναι;

ΝΙΚΗΡΑΤΟΣ (impatiently)

φαίνεται· τί γὰρ πάθω;
οὐ μαχοῦμαί σοι διὰ κενῆς.

ΔΗΜΕΑΣ

νοῦν ἔχεις, Νικήρατε. [260]
'Ανδροκλῆς ἔτη τοσαῦτα ζῇ, τρέχει, παῖδας πολλὰ

Niceratus cannot get over his surprise that Moschion should have deceived him by telling him that the child's parents are unknown. Demeas of course again misunderstands him.

398. τὸ γεγεννημένον: *the child*. Since θεῖον is equated with ὄντας ἐκ θεῶν v. 400, this partic. is to be preferred to γεγεννημένον (MS.).

401. Alexis also alludes to the fact that parasites never die, 159 K. δέδοιχ' ὁ θάνατος τὸ γένος, ὥς φασιν, μόνον· ὁ γοῦν Τιθύμαλλος ἀθάνατος περιέρχεται.

— Χαιρεφῶν: a famous parasite of the generation before Menander, a favorite object of ridicule to the comic poets of the early New Comedy. He is represented as a genius at inventing ways of getting a dinner without contributing (ἀσύμβολος), e.g. Alex. 257 K., Apoll.

Car. 24, and as an inevitable guest, Apoll. Car. 26. Menander in one of his earliest plays (Orge, 364 K.) tells how an eager parasite, "just like Chaerephon," once arrived at a dinner a half day ahead of time, having mistaken the moon's shadow on the dial for the sun's. For other allusions see above, pp. 231 ff.

404. Androcles, known only from this passage, was apparently also a parasite, a member of the long-lived race (cf. Alex. 159 K. quoted above). Sophilus' comedy Androcles may have been named for him; in it somebody demands the election of ὀψονόμοι. τρέχει: *gads about*, cf. Men. 364 K., περιέρχεται Alex. 159 K. (both of parasites), διατρέχονσι v. 180. Alexis in Athen. 242 b calls parasites *τρεχεδείπνοις*. παῖδας πολὺ πρᾶττεται: the unusual character

405 *πράττεται, μέλας περιπατεῖ λευκός· οὐκ ἂν ἀποθάνοι,*
οὐδ' ἂν εἰ σφάττοι τις αὐτόν. οὗτός ἐστιν οὐ θεός;
ἀλλὰ ταῦτ' εὖχον γενέσθαι συμφέροντα· θυμία.
ῥσοὶ δὲ κηδεῦσ' εἰκὸς ἦν μοί, χ'οὐμὸς νιὸς αὐτίκα [265]
ἐξ ἀνάγκης ἐστιάσει τοὺς γάμους ῥμοί.

ΝΙΚΗΡΑΤΟΣ

ῥοῦν ἔχεις.

410 *εἰ δ' ἐλήφθη τότε —*

of the locution suggests an equivocation. πολὺ *πράττειν* might be used for πολλὰ *πράττειν*, πολυπραγμαίνειν, but the mid. is unparalleled in this sense. *πράττεσθαι* τι with the acc. of the person regularly means "to make (or exact) something for one's self from." If the text is sound the phrase probably has a similar meaning here. We might freely translate "he makes a good deal of boys" — a sign of youthful vigor.

405. *μέλας περιπατεῖ λευκός* (ῶν): *he goes about swart, though really white.* The first and obvious meaning of these words is that Androcles dyes his hair to maintain a youthful appearance, like Lysicrates in Aristoph. Eccl. 736, where a woman says to a pot νῆ Δία, μέλαινα γ', οὐδ' ἂν εἰ τὸ φάρμακον (dye) ἔψουσ' ἔτυχες ᾧ Λυσικράτης μελαινεται. But in *λευκός* there is also a covert allusion to Androcles as γυναικίζων, παθικός, cf. Aristoph. Thesm. 191 ff. (to Agathon) σὺ δ' εὐπρόσωπος, λευκός, ἐξηρημένος, γυναικόφωνος, ἀπαλός, εὐπρεπὴς ἰδεῖν, and 200 f. ᾧ κατὰ πυνγον, εὐρίπρωκτος εἰ, οὐ τοῖς λόγισιν ἀλλὰ τοῖς παθήμασιν. Cf. also the play on μέλας and λευκός in Call. 11 K. τοὺς Μελανθίου τῷ γνῶσομαι: — οὗς ἂν μάλιστα λευκοπρώτους εἰσ-ἴδῃς, and the epithet λευκόπρωτος in Alex. 321 and Herod. 7.12. μελάμπυγος, on the other hand, indicated manliness

and strength, as in Aristoph. Lys. 801 Μυρωνίδης γὰρ ἦν τραχὺς ἐντεῦθεν μελάμπυγος τε τοῖς ἐχθροῖς, Eubul. 61 K. Vice and pallor are associated in Hor. Sermon. 2. 2. 21 pinguem vitii albumque. An old proverb (schol. Aristoph. Pac. 1310) says that οὐδὲν ἔργον ἐστὶν λευκῶν ἀνδρῶν, cf. οἱ μέλανες τῶν λευκῶν λυσικελέστεροι, Eust. 455. 37. A parasite in Alex. 116 K. divides his tribe into two classes, ἐν μὲν τὸ κοινὸν καὶ κεκωμωδούμενον, οἱ μέλανες ἡμεῖς ("we sturdy men"), the other the high and mighty fellows who assume the airs of satraps and generals. The passage in the text is not to be interpreted in the light of Poll. 4. 119, where we are told that parasites in comedy dressed in μελαίνῃ ἢ φαίᾳ.

407. *θυμία*: *offer incense*, i.e. go on with the preparations for the wedding, cf. v. 472. In fr. 437, p. 280, below, Niceratus is engaged in making the offering.

408 f. *It was a reasonable thing, after all, for me to enter into a marriage alliance with you.* ἦν is impf. of sudden realization, cf. v. 351. Before the pretended discovery of the honor which Zeus has conferred upon Niceratus the match seemed unequal, for Demecas is rich, Niceratus very poor.

ἐστιάσει τοὺς γάμους: the technical expression, cf. Aristoph. Av. 132 μελλω

ΔΗΜΕΑΣ

βαβαϊάξ· μὴ¹ παροξύνθεις βόα.¹

τᾶνδον εὐτρεπή;

ΝΙΚΗΡΑΤΟΣ

πόημα τὰ παρ' ἐμοὶ δῆ¹ Δαιδάλου.¹

ΔΗΜΕΑΣ

κομφὸς εἶ.

Exit Niceratus into his house.

χάριν δὲ πολλὴν πᾶσι τοῖς θεοῖς ἔχω.¹οὐδὲν εὐρηκὼς ἀληθὲς ὦν τότ' ὤμῃν πραγμάτων.¹ [270]

Exit Demeas into his house.

A band of revelers enters and gives a performance.

ΧΟΡΟΣ

I, quat. y, p. 13

ACT III

Enter Moschion from the house of Demeas.

Sc. 1. MOSCHION alone

ΜΟΣΧΙΩΝ

ἐγὼ τότε μὲν ἦς εἶχον αἰτίας μόλις¹415 ἐλεύθερος γενόμενος ἠγάπησα δῆ¹,τοῦθ' ἱκανὸν εὐτύχημ' ἐμαντῶ¹ νενομικῶς¹ὑπόμαργος·¹ ὥς δὲ μᾶλλον ἔννο¹ς γίγνομαι

γὰρ ἐστιᾶν γάμους, Eur. H.F. 483 ἐστιᾶ γάμους δδε.

410. The mention of Moschion revives the indignation of Niceratus against him for what he is now convinced was a piece of mischievous deception; cf. vv. 384, 394. The meaning is "If at the time I had caught Moschion playing this trick on me, etc."

411. πόημα . . . Δαιδάλου: a proverbial expression for a perfect work of art, ἐπὶ τῶν ἀκριβοῦντων τὰς τέχνας, Paroem. Gr. I. 59, II. 23, Hesych., Suid., Athen. 301 A τὰ γὰρ καλὰ πάντα Δαιδάλου καλοῦσιν ἔργα (Leo). Cf. also Plat. Meno 97 D, E. Niceratus, at length restored

to good humor, suggests that no great artist is required to make such a feast as he can provide.

412. κομφὸς εἶ: an acknowledgment, in a patronizing tone, of the joke of Niceratus. See on P. 178.

415. ἠγάπησα: cf. v. 173.

416. Cf. Thuc. 7. 77. 3 ἱκανὰ γὰρ τοῖς τε πολεμίοις ἠτύχῃται.

417. ὑπόμαργος: se. ὦν, half-crazed as I was, cf. Herod. 6. 75 αὐτὸν αὐτίκα ὑπέλαβε μανίῃ νοῦσος, ζοντα καὶ πρότερον ὑπομαργότερον. The adj., which seems to occur elsewhere only in comp., looks forward to μᾶλλον ἔννο¹s. ἔννο¹s: cf. Eur. Bacch. 1270 γίγνομαι δέ πως ἔννο¹s.

- καὶ λαμβάνω λογισμόν. ἐξέστηκα ἔνυν
τελέως ἔμαντοῦ καὶ παρώξυνμαι σφόδρα [275]
420 ἐφ' οἷς μ' ὁ πατήρ ὑπέλαβεν ἡμαρτηκέναι.
εἰ μὲν καλῶς οὖν εἶχε τὰ περὶ τὴν κόρην,
καὶ μὴ τοσαῦτ' ἦν ἐμποδών — ὄρκος, πόθος,
χρόνος, συνήθει', οἷς ἐδουλούμην ἐγώ — [280]
οὐκ ἂν παρόντα γ' αὖθις ἤτιάσατο
425 αὐτόν με τοιοῦτ' οὐδέν, ἀλλ' ἀποφθαρεῖς
ἐκ τῆς πόλεως ἂν ἐκποδὼν εἰς Βάκτρα ποι
ἦ Καρίαν διέτριβον αἰχμαζών ἐκεῖ.
νῦν δ' οὐ ποήσω διὰ σε, Πλαγγὼν φιλάττη. [285]
ἀνδρεῖον οὐδέν· οὐ γὰρ ἐξεστ', οὐδ' ἑᾶ
430 ὁ τῆς ἐμῆς νῦν κύριος γνώμης Ἔρως.
οὐ μὲν ταπείνῳς οὐδ' ἀγεννῶς παντελῶς
περιόψομαι τοῦτ', ἀλλὰ τῷ λόγῳ μόνον,
εἰ μὴδὲν ἄλλ', αὐτὸν φοβῆσαι βούλομαι. [290]
φάσκων ἀπαίρειν· μᾶλλον εἰς τὰ λοιπὰ γὰρ
435 φυλάσσειτ' αὖθις μὴδὲν εἷς μ' ἀγνωμονεῖν.
ὅταν φέροντα μὴ παρέργως τοῦτ' ἴδῃ.

418. ἐξέστηκα: cf. v. 67.

423. συνήθεια: cf. Men. 726 ἔργον ἐστί, Φανία, μακρὰν συνήθειαν βραχεῖ λῦσαι χρόνῳ, Ter. Hec. 404 amor me graviter consuetudoque eius tenet.

424. παρόντα γε: reinforced by αὐτόν, *to my very face, at least*. — ἤτιάσατο: i.e. he would not have had the chance to accuse.

425. ἀποφθαρεῖς: spoken impatiently for ἀπελθών. See on v. 372.

427. αἰχμαζών: another lofty word, *as a warrior*. He thinks of winning gloriā armis (Ter. Heaut. 112). The plot of the Heauton, one of the earliest, if not the earliest, of Me-

nander's plays, is based upon the departure of Clinia to the wars in Asia on account of his father's harsh treatment.

430. A mock-tragic line. Cf. Eur. fr. 136 N. ὦ θεῶν τέραντε κἀνθρώπων Ἔρως, Plaut. Pseud. 15 sub Veneris regno vapulo.

433. εἰ μὴδὲν ἄλλο: sc. ποεῖν δύναμαι ἢ λόγῳ φοβῆσθαι αὐτόν.

434. ἀπαίρειν: properly a nautical term (sc. ναὺς), *set sail*; then abs. *depart*, cf. Aristoph. Eccl. 818.

435. ἀγνωμονεῖν: cf. E. 703 and Apoll. 7. 6 (p. 290 K.).

436. παρέργως: ὡς πάρεργον δν, *indifferently*.

ἀλλ' οὐτοσὶ γὰρ εἰς δέοντά μοι πάντ'
καὶρὸν πάρεστιν ὃν μάλιστ' ἐβουλόμην.

[295]

Enter Parmenon from the city.

SC. 2. MOSCHION, PARMENON

ΠΑΡΜΕΝΩΝ (to himself)

νῆ τὸν Δία τὸν μέγιστον, ἀνόητόν τε καὶ
440 εὐκαταφρόνητον ἔργον εἴμ' εἰργασμένος·
οὐδὲν ἀδικῶν ἔδεια καὶ τὸν δεσπότην
ἔφυγον. τί δ' ἦν τούτου πεποηκὼς ἄξιον;
καθ' ἐν γὰρ οὕτως σαφῶς σκεψώμεθα·

[300]

ὁ τρόφιμος ἐξήμαρτεν εἰς ἐλευθέραν
445 κόρην· ἀδικεῖ δὴ πούθεν οὐδὲν Παρμένων.⁷
ἐκύησεν αὕτη· Παρμένων οὐκ αἴτιος.⁷
τὸ παιδάριον εἰσῆλθεν εἰς τὴν οἰκίαν⁷
τῇν ἡμετέραν· ἦνεγκ' ἐκεῖνος, οὐκ ἐγώ.⁷
τῶν ἐνδον ὠμολόγηκε τοῦτό τις· πάλιν⁷

[305]

450 τί Παρμένων ἐνταῦθα πεπόηκεν κακόν·
οὐδέν. τί οὖν ἔφυγες σύ; πῶς, ἀβέλτερε;
ἐδεδίττετ' ἐμέ. γέλοιον. ἡπέιλησέ μοι

I², quat. y, p. 14

440. An exception to the rule that a dactyl which overlaps the following foot is contained in a quadrisyllabic word of which the accent corresponds with the ictus. See on II. 71, and White, p. 148.

442. ἔφυγον: v. 113.—ἦν πεποηκὼς: *was I guilty of*. The partic. is practically an adj. On the periphrastic perf. see Gildersleeve Syn. § 286.

449. ὠμολόγηκε: as Parmenon assumes, not knowing how else Demeas learned the secret. Demeas told him in v. 104 πέφραστ' ἐμοὶ ὅτι Μοσχίωνος ἐστιν.—πάλιν: *again, I say*, cf. E. Pet. fr., v. 7, p. 95.

451. τί οὖν ἔφυγες: now that he has

proved his innocence Parmenon reverts to the original question: "Why, then, did you act like a guilty man and run away?"—The MS. reading ἔφυγες οὕτως is unmetrical, for Menander excludes the trisyllabic tribrach from the second and fourth feet. The transposition οὕτως ἔφυγες, which is generally adopted, introduces this tribrach into the fourth foot, where it is avoided, occurring there but twice in the new text. White, p. 143.

452. ἐδεδίττετο: *he tried to frighten me*, cf. Plat. Phaedr. 245B μηδὲ τις ἡμᾶς λόγος θορνείτω δεδιττόμενος, Luc. Bis acc. 7 οὐτοί με . . . δεδιττονται. ἐδεδίσκετο, a rare form of this causal

ἴστίζειν. τί μεμαθηκώς: διαφέρει δ' οὐδὲ γὰρ [310]
 ἀδίκως παθεῖν τοῦτ' ἢ δικαίως. ἔστι δὲ
 453 πάντα τρόπον οὐκ ἀστείον.

ΜΟΣΧΙΩΝ (suddenly showing himself)

οὗτος.

ΗΑΡΜΕΝΩΝ (startled)

χαῖρε σύ.

ΜΟΣΧΙΩΝ

ἄφες ἃ φλυαρεῖς ταῦτα. θάττον εἴσιθι
 εἴσω.

ΗΑΡΜΕΝΩΝ

τί ποήσων;

ΜΟΣΧΙΩΝ

χλαμύδα καὶ σπάθην τινὰ

ἔνεγκέ μοι.

ΗΑΡΜΕΝΩΝ

σπάθην ἐγὼ σοι;

ΜΟΣΧΙΩΝ

καὶ ταχύ.

[315]

ΗΑΡΜΕΝΩΝ

ἐπὶ τί;

ΜΟΣΧΙΩΝ

βάδιζε καὶ σιωπῇ τοῦθ' ὃ σοι

460 εἶρηκα ποίει.

of δειδω, used by Aristophanes in *Lys.* 564, might also be restored here.

453 f. *στίζειν*: v. 111. - *τί μεμαθηκώς*: for what possible reason? *διαφέρει δέ, κτέ.*: Parmenon concludes this debate with himself by justifying his conduct in running away: "But it makes not a particle of difference whether he tattooed me justly or unjustly: in any case it is not a nice thing." - *οὐδέ γρὺ*: cf. *Men.* 361 K. *διαφέρει* *Χαιρέφωντος οὐδὲ γρὺ*, 521 *μηδὲ γρὺ, τίτθῃ, λέγε*.

455. *οὐκ ἀστείον*: i.e. *σχιθῆναι*, cf. *Aristoph.* *Nub.* 1064 *ἀστεῖον γε κέρδος ἔλαβεν ὁ κακοδαίμων* and see on v. 152.

456. *ἄφες ἃ*: for the word-division
 ∪ ∪, ∪ cf. v. 459 and see on E. 8.

457. Cloak and sword, the soldier's uniform, as in P. 234. At the mention of "sword" Parmenon seems to fear another attempt to punish him.

459. *σιωπῇ*: by cautioning the slave to secrecy Moschion hopes to insure his telling.

460. *ποίει*: see on H. 2.

ΠΑΡΜΕΝΩΝ

τί δὲ τὸ πρᾶγμ' ;

ΜΟΣΧΙΩΝ

εἰ λήψομαι

ἰμάντα —

ΠΑΡΜΕΝΩΝ

μηδαμῶς· βαδίζω γάρ.

ΜΟΣΧΙΩΝ

τί οὖν

μέλλεις ;

Exit Parmenon into the house.

πρόσεισι νῦν ὁ πατήρ. δεήσεται¹

οὗτος καταμένειν μού¹νθαδί.¹ δεήσεται

[320]

ἄλλως — μέχρι τινός· δεῖ γάρ. εἶθ' ὅταν δοκῇ.

465 πείσθ¹ήσομ' αὐτῷ. πιθανὸν εἶναι δεῖ¹ μόνον —

ὅ, μὰ τὸν Διόνυσον, οὐ δύναμαι πόειν¹ ἐγώ.

τοῦτ' ἔστιν· ἐψόφηκε προῖ¹ὸν τὴν θύραν.

Parmenon, not Demeas, comes out of the house, and without the cloak and sword.

SC. 3. MOSCHION, PARMENON

ΠΑΡΜΕΝΩΝ

ὑστερίζειν μοι δοκεῖς σὺ παντελῶς τῶν ἐνθάδε

125

461. ἰμάντα: see on v. 109.

462. πρόσσεισι: Moschion is confident that Demeas, on hearing of his demand for cloak and sword, will guess his intention to go to the wars and will hasten from the house in order to beg him to stay.

463. μού¹νθαδί: the comic poets are bold in the use of crasis. The diphthong *ou* suffers crasis before *ε* most frequently in *οὔ* and *δοῦν*.

465 f. πείσθ¹ήσομαι: *I'll yield to his entreaties*. — πιθανόν: cf. P. 879. He must play his part plausibly, like Diaecopolis in Aristoph. *Ach.* 416.

"I've only got to be convincing — the very thing, by George, that *I can't do!*" Moschion's lack of confidence in his ability to carry out his program foreshadows the outcome. — The initial anapaest (ὅ, μὰ τὸν) contained in three words is unusual, in that the two short syllables are separated by a grammatical pause. Three anapaests in an iambic line occur only here in Menander.

467. τοῦτ' ἔστιν: see on τοῦτ' ἦν v. 381. — ἐψόφηκε: see on E. 660.

468 f. While in the house Parmenon sees that the preparations for the wedding are going on as if nothing had

πραγμάτων, εἰδὼς δ' ἀκριβῶς οὐδὲν οὐδ' ἀκηκοὼς
470 διὰ κενῆς σαυτὸν ταραττεῖς, εἰ πᾶντων τοῦτ' ἔχεις.

ΜΟΣΧΙΩΝ

οὐ φέρεις — ;

ΠΑΡΜΕΝΩΝ

πῶδ' οὖσι γάρ σοι τοὺς γάμους · κεράννυται,
ἄθυμ' ἀνάπτεται τ' ἐν θύμαθ' Ἡφαίστου βία.

ΜΟΣΧΙΩΝ

οὗτος, οὐ φέρεις — ;

ΠΑΡΜΕΝΩΝ

σὲ γάρ τοι περιμένουσ' οὔτοι πάλοι. [330]

ΜΟΣΧΙΩΝ

ἐμέ; τί ἐμέ;

ΠΑΡΜΕΝΩΝ

τὴν παῖδα —

ΜΟΣΧΙΩΝ

μέλλεις ;

ΠΑΡΜΕΝΩΝ

εὐτυχεῖς · οὐδὲν κακόν

475 ἐστὶ σοι · θάρρει. τί βούλεις ;

happened. Thinking that the storm has blown over and that Moschion, unaware of this fact, is intending to go to the wars on account of his father's displeasure, he tries to induce his young master to change his purpose. —

ὑστερίζειν; cf. Isoc. 3. 19 ὑστερίζουσι τῶν πραγμάτων. — The change to trochaic rhythms gives intimation of an emotional scene; see on P. 147.

470. διὰ κενῆς; cf. v. 403. εἰ πάντων τοῦτ' ἔχεις; if you keep insisting on this. For this use of the vb. cf. Plat. Legg. 965D τοῦτο . . . οἶόν περ σφόδρα πείσαντες μὴ ἀνῶμεν, πρὶν ἂν ἱκανῶς εἰπωμεν, Plat. Mor. 31E βέλτιον δὲ ταῦτα

τοῖς γραμματικοῖς παρέντες ἐκεῖνα μᾶλλον πείζειν.

471 f. κεράννυται: sc. οἶνος (see Crit. App.). — ἀθυμᾶται: sc. ἡ λιτανωτός. But the vb. is used abs., cf. v. 397. The mock-tragic tone of this verse, in imitation of messenger-speeches in tragedy (see ἐξάγγελλε below), is obvious, cf. Aristoph. Plut. 661 καθωσιώθη πέλαος Ἡφαίστου φλογί with Eur. I.A. 1602 κατηνθρακώθη θῦμ' ἐν Ἡφαίστου φλογί, Plaut. Men. 330 dum ergo haec appono ad Volcani violentiam (Leo).

474. τὴν παῖδα: he was about to say κομίζουσιν ἤδη ἐκ τῆς πατρῴας οἰκίας,

ΜΟΣΧΙΩΝ

νουθετήσεις μ', εἶπέ μοι,

ἱερόσυλε παῖ;

Strikes him.

IIAPMENΩN

τί ποιεῖς, Μοσχίων;

ΜΟΣΧΙΩΝ

οὐκ εἰσδραμὼν

ῥῥῥῥῥῥ ῥῥῥῥῥῥ ῥῥ ῥῥῥῥῥῥ;

Strikes him.

ΠΑΡΜΕΝΩΝ

διακέκομαι τὸ στόμα.

ΜΟΣΧΙΩΝ

ἔτι λαλεῖς, οὗτος :

ΠΑΡΜΕΝΩΝ

βαδίζω, νή Δί', ἐξεύρηκά τε [335]

μέγα κακόν.

ΜΟΣΧΙΩΝ

μέλλεις;

IIAPMENΩN (opening the door and pointing within)

ἀγουσι τοὺς γάμους ὄντως, ἰδού.

MOΣΧΙΩΝ

480 Ἰσπεῦσόν, ἐξάγγελέ μοί τι.

Exit Parmenon into the house of Demcas.

νῦν πρόσεισιν. ἂν δέ μου

ἢ μὴ δέητ', ἄνδρες, καταμένειν, ἀλλ' ἀποργισθεὶς ἐὰν

cf. Plaut. Cas. 798 illam educunt
huc novam nuptam.

476. *ιερόσυλε παῖ*: cf. for the adj.
E. 852, P. 246.

477. διακέκομαι: my lip is cut in two.

478. **ἔξέυρηκα**: *gained*, i.e. for my pains. (Cf. Soph. Trach. 25 μή μοι τὸ κάλλος ἄλγος ἐξέυροι ποτέ, Phil. 288.

479. So in Plaut. Bacch. 723 Mnesilochus takes Chrysalus to the door and

says *intro in spice*; see also *ibid.*, 833.

480. σπεῦσον. κτέ.: *hurry, give me news about it*. The reading ἵστερον, favored by the MS. and otherwise acceptable, gives a dactyl, for which see on P. 166. πρόσσειν: sc. ὁ πατήρ. The sight of Parmenon with his swollen lips and the story he will tell will not fail, he thinks, to bring Democas out.

481. ἀποργισθεῖς : *flying off into a rage*, a rare compound, hitherto known

ἄπιέναι, — τουτὶ γὰρ ἄρτι παρέλιπον, — τί δέῃ ποεῖν ;
 εἰκότως οὐκ ἂν ποήσαι τοῦτ', ἐὰν δέ — πάντα γὰρ [340]
 γίγνεται — γέλοιος ἔσομαι, νῆ Δί', ἀνακάμπτων πάλιν.

* * * * *

From one of the last scenes in the play we have the quoted trimeter :

ΝΙΚΗΡΑΤΟΣ

φέρει τὴν λιβανωτόν· σὺ δ' ἐπιθες τὸ πῦρ, Τρύφη. 437 K.

* * * * *

In the end Moschion is of course completely reconciled with his adoptive father. It is probable that Chrysis the Samian girl is discovered to be an Athenian woman of good family ; and that the play closes with a double wedding — Demeas and Chrysis, Moschion and Plangon.

only from the Septuagint 2 Macc. 5. 17, but cf. ἀποσκυδμαίνειν Hom. Il. 24. 65, ἀποσκύζειν, ἀποστυγεῖν, and the like.

482. παρέλιπον: *left out of my calculations.* Moschion begins to realize that his scheme is ill advised : he himself is not a good actor (v. 465) and Demeas' good nature is not to be counted upon. It probably turns out in the sequel that Demeas laughs at Moschion's

weak attempt to play the hero and leads him into the house to be married.

FR. 437. See on v. 407. The offering of incense was burnt at the hearth before the wedding, cf. Plaut. Aul. 385 nunc tusculum emi hoc et coronas floreas. haec imponentur in foco nostro Lari, ut fortunatas faciat gnatae nuptias.

CRITICAL APPENDIX AND BIBLIOGRAPHY

EXPLANATORY NOTE

The editor has attempted in this Appendix to report every deviation from the MS. which he has adopted in the text; in passages that are corrupt or imperfectly preserved, to indicate what basis we have for the reconstruction of the text (i.e. the letters reported by the first editor or by Körte, and the extent of the lacunae); to assign credit to editors and critics for their decipherment of the text, or for such supplements of lost portions as have been adopted in this edition or as seem worthy of record; to report such indications of the speakers as are written in the MS. and to record all deviations from the MS. in assuming a change of speaker (i.e. the disregarding of the presence or absence of double-point and paragraphus); and to record errors and peculiarities of the MS. in matters of orthography, elision, and the like.

A general reference is here made to the Bibliography for the articles and editions in which have appeared the contributions of the scholars here mentioned. In crediting conjectures to their authors no attempt has been made to pass upon the claims to priority of members of the group of scholars whose contributions appeared in the months immediately following the publication of the *Principes*. To the first editor, M. Lefebvre, all subsequent editors are indebted for the correction of many small errors and the filling of innumerable small gaps in the text which it is not practicable to mention separately, as well as for the many corrections and supplements of greater importance which are specifically accredited to him.

The lemma, when not printed, is the portion of the text that is inclosed in half-brackets []; when printed it is followed by the square bracket], and when given with accents and breathings is the reading adopted in the text; when given without these it is the reported reading of the MS. which furnishes the basis for restoration or correction. Letters in the lemma inclosed in parentheses () are alternative readings of the preceding dotted (i.e. obscure) letters. Parentheses are used outside the lemma for suggestions of the scholar named which have been incorporated in a supplement proposed by a subsequent editor, for alternative suggestions of an editor, and for such indications of a change of speaker as are ignored by the editor or editors previously mentioned. The dash — before a reading or supplement indicates that the latter is incomplete at the beginning; in the middle, that a change of speaker is assumed; at the end it is a mark of punctuation. The several notes on a verse are separated by //.

CRITICAL APPENDIX

HERO

TITLE: Between the remains of the first letter of the title (which Körte thinks may have been H, Ricci P) and E, the first preserved letter of the author's name, there is space for nine ordinary letters. HPΩΣ may be supplied on the supposition that the initial letters of each word occupied the space of two ordinary letters and that the words were separated by a double space.

HYPOTHESIS: 1 αρρεντεκουσαπαρθενο σθηλυθ'αμα] corr. Wil.

2 επιτροφω] corr. Kör., Leo, Weil, Wil.

TEXT: 1 In l. marg. ΓΕΤ]

6 οιμμοι] corr. Lef. // σύ. Kör., σύ; Lef., σύ, Rob. // In r. marg. ΓΕΤ]

8 12 lett. τ.υτ' Lef., 9 lett. ειτιτ.υτ'] suppl. Kör., νυν σ' έκφοβεῖ τι Sud.

9 15 lett.] suppl. E.C., σφῆζειν γε μηδ' ἔχειν (—μηδ' ἔχειν Leo) Rob., σφῆζειν ὑπέρ σου, μὴ Rich., ἔως ἂν εὖ θῇς τὰ κατὰ σαυτὸν Leeu., ἔν' ἀπολάβῃς, τὰ κατὰ Wil., μοχθηρέ, πρὶν γε σχεῖν Sud.

10 15 lett.] suppl. E.C., καλῶς γὰρ οἶσθας ὡς Leeu., δταν καλῶς θῇς; ὡς Wil.

11 15 lett. ρ. .:] suppl. E.C., νυν μοι σεαυτὸν ὁδς Leeu., ὁρῶν σέ γ' ὦδ' οἰκτρὸν Rob. // In r. marg. ΔΑ]

12 16 lett. επλεγμαι] ληρεῖς Crois., Leeu., Leo, κακῶ γὰρ E.C., ἐμπέπλεγμαι Crois., ἀέλπτω δ' ἐμπέπλεγμαι Crois., ἀμάχψ γε συμπέπλεγμαι Leo, βαρυτάτψ δ' ἐμπέπλεγμαι Leeu., ἐτέρψ γε συμπ- (w. ληρεῖς) Wil.

13 16 lett.] suppl. E.C., ἄρ' οὐ φιλῶ λέγοις ἄν; Δα. ἔφθαρμαι Leo, so (w. εἰτ' for ἄρ') Rob., νόσψ γὰρ οἷα πάνυ διέφθαρμαι Crois.

14 14 lett.] suppl. E.C., νοσοῦντι μέντοι Crois., μὴ δῆτα· σαντῶ Leo, giving the whole v. to Geta, σὺ δ' οὖν τὸ κατ' ἐμέ Leeu., Γε. πῶς γάρ, κατάρατε; Kör. // τῶν add. Hense, Leo, καταρῶ μοι Rich.

15 16 lett.] Δα. (continuing) βέλτιστ', ἐρῶντι. Γε. τί Leeu., Δα. (continuing) ἔρωσ μ' ἔβλαψε. Γε. τί Crois. (no indication preserved in MS. of change of speaker within the v.), Δα. ἐρῶ. Γε. κακὸδαιμον, τί Leo (no indication in MS. of change of speaker after θεῶν) // In r. marg. ΔΑ]

16 Suppl. Lef. from fr. adesp. 444

17 παρέχει. Lef., παρέχει; Leeu.

18 In l. marg. ΔΑ]

20 In l. marg. ΓΕΤ]

22 Punct. Leo

25 In r. marg. ΔΑ]

27 ἡμῖν] ὑμῖν Leo // In r. marg. ΔΑ]

30 Punct. Wil. // In r. marg. ΓΕΤ]

31 ουκαπ] οὐκ ἀπ- Lef., οὐκέτ' Wil.

36 In r. marg. ΓΕΤ]

37 In l. marg. ΔΑ]

38 θρια Lef., ερια Kör.] ἔρια Ell., Head., Wil., confirmed by Kör. // Wil. gives the whole v. to Davus (τε: παιδίσκη: MS.) // In r. marg. Δ.]

39 In r. marg. Δ.]

43 Crois.

44 τὸν ἀδελφὸν Lef. // Γε. πῶς ἄρ' εἰ E.C., Γε. λαμπρὸς εἰ Wil., αὐτίκα Lef.,

vñv, Γέτα Sud., Γοργίαν Rob., ἀλλὰ *vñv* Leen., all continuing to Dav. A change of speaker in or at end of v. indicated in MS. by paragraphus

45 τελεμεῖρος Lef., τελομερος (for τηλουρός) Kör., τελαμπος Ric.] πενθηρός E.C., Δα. τί λαμπρός: Ric., Δα. τί, λέμφο: Sud., Γε. τί: χαλεπός: Rob. // Δα. ἀποδημεῖ E.C., Γε. (continuing) ἀποδημεῖ Lef. (no indication of change of speaker preserved in MS.) // τρίμηνος ἐπὶ τινα Sud., τρίμηνον ἐπὶ τινα Sud., Wil., τριταῖος ἐπὶ τινα Crön., Leo

46 ἰδίαν εἰς Αἴημον Crön., Leen., Leo // ἥκοι γ' ἀσφαλῶς E.C., οὐμός δεσπότης Rob., ἀσπολεύσας Αἴχης Kör., Wil.

47 E.C., $\cup \cup \cup$ ἐλπίδος Leo, ἔτ' ἐλπίδος· μόνον Wil.

48 χρῆστον Lef., χρῆστοσ Kör.] suppl. E.C., χρῆστον δεσπότην ἔχω \cup Lef., this and πάνε or χρῆστος δεσπότης οὐμός πάνε Rob., χρῆστος εἰ σύ. Δα. τῆς τ' ἀποδημίας Wil.

49 E.C., καλῶς Lef.

50 φρονεῖσ' ἐγωγαρεῖ] suppl. E.C.

51 αλιωνητογ.σ. Lef., αλιωνητονπο Kör.] ἀλας νῆ τὸν Crön., Leo, Wil., confirmed by Kör. // ἡσσειδῶ Crön., Leo, Wil. \cup τοῖς μ οῖς E.C.

Fr. 345 Assigned to Hero by Legr., Leo

52, 53 Suppl. E.C. to show the probable connection with this context of fr. 345

Zes. 5.60 Assigned to Hero by E.C., adding κακῶν

Fr. 209 τῶν add. Grotius

Fr. 210 δεδεῖ] δεῖ del. Bentley

Fr. 211 τατοιαυτα] τα del. Hirschig

Fr. 213 πεφαρμάκενσαι and ἐπεφαρμάκενσον MSS. of Phot. and Suid.

Fr. O Assigned to Hero by Lef.

O¹ 1 τη.ην Lef., τη.ιν Kör.] ἔτη 'στὶν Kör. // μὲν οὖν σαφῶς E.C., μέμνημ' ἐγὼ Wil.

2, 3 E.C., τὸ πρᾶγμα τοῦτ' Kör.

4 ὦν οὐ πως Kör., σῶν σ' ὅπως Rob.

O² 1 ἔχει] ταύτης E.C., ἔπεισ' Rob., ἔπεισεν Crois. // διαω] corr. Lef. // μ' ἔτι E.C., με· τί Lef.

2 E.C., οὕτως σύ γ' οὖν Crois., σιγῶσα γοῦν Rob.

3 E.C., ναί· τοῦτο δὴ πράξαι Crois., σοὶ ταῦτ' ὁμολογῆσαι Rob.

4 B lett., the last being \cup] suppl. E.C., χρῆ ταῦτ' ἐνεγκεῖν Rob.

5 ἐλέησον (Crois.) ἄγε τὸν Rob.

Fr. 215 δέ add. Mein.

EPITREPONTES

Fr. 600 Assigned to Epitr. by Crois., Leen., Leo, Wil., formerly in \cup continued in MS. \cup L.C. (see Crit. Ap. on v. 366) // την add. Leo, Wil., ἀρ' Sud.

1, 2 Distribution of speakers Crois., Δα. ἀπὸ γυναικός . . . Σὺ δὲ σὺς σφαιραῖες . . . Δα. οὐδεῖ . . . Σὺ δὲ ἐπιτρεπτέον . . . Lef. Ar. B. I. M. C., Kör., Leo make the same distribution in v. 1, but Ar. B. Bod., Maz. continue οὐδεῖ . . . σ' to Dav. \cup \cup \cup \cup MS. \cup \cup \cup \cup Kör., Lef.

continue ἐπιτρεπτέον . . . τούτων to Syrisus (μὴ σ': MS.)

3 κρινόμεθα given to Dav. by Crois., βούλομαι MS.

5 πᾶσχω: E.C.

6 In r. marg. ΔΑ'

10 εἶν] corr. Crön., Ell., Head., Herw., Wil.

13 εἶν] corr. Arn., Ell., Leen., Nie

15 εἶν]

18 πρόνοιαν Arn.

19 In r. marg. ΔΑΟ']

- 21 ΣΤΡ over πάντως]
 22 κωλυομε] με del. Lef., με κωλύον Eitr.
 23 In l. marg. .A]
 24 πραχθεντ']
 29, 30, 31, 33, 34, 35 Initial letters (one or two) suppl. Lef.
 30 In r. marg. ΔΑΟ]
 32 Arn., Crön., Head., Herw., Wil.
 35 βουλῆν δ'] βουλὰς in MSS. fr. 733 // γινεται]
 39 ἦν.] ὦν Leeu.
 41 εκπρισσων] corr. Arn., Head., Leeu., Maz., Nie. So Lef., p. 97
 44 Punct. Lef., "τί γὰρ ἐγὼ περίεργός εἰμι" Leeu., "τί γὰρ," ἐγὼ, "περίεργός εἰμι" Rob.
 47 εδειτ'] corr. Lef.
 52 Lef.
 53 In l. marg. ΣΜΙΚ] // συρισκ': ο λην] σὺ ταυτ': — εὐ ἰσθ'. E.C., Σύρισκ': — ἔγωγ' Hense., Leeu., Σύρισκ': — ἐπόουν Goldschmidt, Σύρισκ': — οὕτως Crois., σύγ': — ἐδεόμην Bod.-Maz., Δα. (continuing) ἐδέου, Σύρισκ': Stef. (παιδίων: MS.)
 57 f. ἀπηλλάγη. μετὰ Arn., Bod.
 67 Crois., ἔλαβεν ἂν Head., Leo, Maz., Rich., Wil.
 68 σύ γε Maz., γε σὺ Lef., τότε Leeu., Leo, ὅμως Ell., Wil.
 70 Lef., ἐγὼ Ell.
 72 Lef.
 76 In r. marg. ΣΤΡ] // Συρ. εἰρηκεν: Σμ. οὐκ . . . εἰρηκεν Legr., Wil., Σμ. εἰρηκεν. οὐκ . . . εἰρηκεν Lef. (λόγον: and εἰρηκεν: οὐκ MS.)
 82 ποιμήν] ποιμὴν δὲ Crois., Rob.
 85 . . . {λ . . . ον Lef., . . πα . . . ον Kör.] Arn., Bod., Eitr., Kör., Sud., νυνὶ λόγον Lef.
 85-86 Punct. Bod., Wil.
 92 ατι] corr. Crois., Rich., ἄττα Leeu., ἄ τι Lef., Bod.-Maz., Rob.
 94 εκτριψη] corr. Lef.

- 98 τουτ'] corr. Hense, Leo, Wil. // λεγων] corr. Hense, Kör., Leo, Maz., Wil., τουτ' ἦν· and λέγων ἦκω Arn., Rich.
 99 οὐχ] // σ' add. Sud., γ' Lef.
 101, 103, 105, 107, 108, 110 Initial letters (one to three) suppl. Lef.
 100 f. Punct. Lef., κοινός 'Ερμῆς; μηδὲ ἔν. εὐρισχ'; ὅπου . . . ἀδικοῦμενον οὐχ Leo
 102 οὐχ suppl. Lef. after Hephaestion (fr. 180 K.)
 103 οτοσὶ Lef.
 104 . . . ησ Lef., . . . ως Kör.] suppl. Head., δντως Sud.
 106 . . . σ Lef., . . . ας Kör.] suppl. Heidel., ἐμβάς Kör., ἄξας Leo // ποεῖν] πονεῖν MSS. schol. Hom. Od. 2. 10 (fr. 722 K.)
 107 λέοντας] λέγοντας MSS. fr. 722, corr. Buttmann // τρέχειν ἐν Legr., Leo, τρέχειν, ἐν Crois.
 108 Punct. Leeu., Legr., Leo, Maz.
 109 . . ν Lef., . . αι Kör.] suppl. Arn., Kör., νῦν Lef.
 115 καταυτους] corr. Lef.
 116 οἱ τότε] οἱ πρὶν MSS. Cass. Dio 60. 29 (fr. 488 K.)
 117 εἶδεκε] corr. Bod.-Maz., εἰ δὲ γε Lef. // ἐκεῖν', ἃ Δᾶος, Herw.
 118 αυτω] corr. Crön., Hense, Herw., Wil., αὐτῷ γ' Leo
 120 η] οἱ Lef. after MSS. fr. 181 K.
 121 Lef.
 122 τὴν αὐτοῦ δὲ E.C., Sud., τὴν δὲ τοῦδε Arn., νῦν, αὐτοῦ δὲ Lef. (so Wil., changing τῆς to τὴν), τοῦ βίου δὲ Rich.
 128 Punct. Lef., τηρεῖν πρὸ πολλοῦ, Bod.
 129 φησιν] corr. Crön., Head., Leo
 131 ἔστι δίκαιον] ἐς τὸ δίκαιον Leo, ἔστι δ' ἱκανόν Sud.
 131-134 Punct. Schmidt, δίκαιον, εἰ τι . . . λαρεῖν, ἔν . . . πάλιν, εἰ . . . τύχη.

Nic., Wil., so (but w. *δίκαιον*·) Lef., Crois.

132 πρὸς ζητεῖς Bod., Wil., προσζητεῖς Lef., προσζητεῖν Nic., πρὸς ζητεῖν (?) Leeu., E.C.

137 Δα. καλῶς. τὸ παιδίον δ'; Crois., Σν. καλῶς. τὸ παιδίον δ'; Eitr., καλῶς. (continuing to Smicrines) Δα. τὸ παιδίον δ'; Wil. (γινώσκω: MS.)

138 Δί', ἐγὼ Maz., Δία, σοῦ Lef.

139 δέ καί Arn., Crön., Ell., Head., Hense, Herw., Leo, Maz., Wil., δέ οἱ Crois.

140 ταδίκειν] = τῷ ἀδικεῖν Arn., Head., Hense, Wil., τὰδ' ἀδικεῖν Bod.-Maz.

141 γενοῖτ] corr. Lef., "fort. excidit interiectio" Sud. // κρίσις Lef.

142 σωτήρ'. ἄπανθ' Arn., σωτήρα· πᾶνθ' Lef. // μόνος Arn., ἐγὼ Lef.

143 α Lef., ε Kör.] ἔχει Head., Wil., ἀγεί Head., Leo

144 Lef.

145 ταχύ Bod.-Maz., Leeu., Leo, τοδί Lef. // Σν. φέρε ταχύ Rob., Σμ. φέρε τοδί Lef.

146 λ Lef., χ Ric.] χάλα Kör., ἀνες Arn., λαβε Lef.

146-154 Distribution of speakers: Σν. τὴν πῆραν . . . ἀποδῶ. Δα. τί . . . τούτῳ Leeu. followed by Rob., Crois., Kör., Sud. (περιφέρεις γάρ: MS.), Σμ. τὴν πῆραν . . . Δα. βραχὺ . . . τούτῳ Lef. followed by Bod.-Maz. (ἀποδῶ: MS.), Σν. τὴν πῆραν . . . Δα. βραχὺ . . . τούτῳ Wil., Σμ. τὴν πῆραν . . . Σν. βραχὺ . . . ἀποδῶ. Δα. τί . . . τούτῳ: Leo // 149 f. Σμ. δὸς ποτ', ἐργαστήριον. Δα. αἰσχροῖ γ' ἂ πέπονθα Leo, Maz. (ἐργαστήριον: MS.), Σν. δὸς . . . κέκραγ' "ἂ πέπονθα" Lef., Σν. δὸς ποτ', . . . Δα. αἰσχροῖ γ' ἂ πέπονθα Kör., Wil. (w. γε for γ' ἂ), followed by Leeu., Rob., Crois., Sud. 150 ff. Σα. πάντ' ἔχεις Kör., Wil.

followed by Leeu., Rob., Crois., Sud., Δα. πάντ' ἔχεις. Lef., Σν. πάντ' ἔχεις; Leo, Maz. // Σν. οἶμαί γε δῆ. Σμ. ἀγεί· μὴ τι . . . ἤλίσκετ' Rob. (no indication in MS. of change of speaker after δῆ), Σμ. οἶμαί . . . ἤλίσκετ' Lef. followed by Leo, Bod.-Maz., Σν. οἶμαί . . . ἤλίσκετ' Wil. followed by Crois., Kör., Sud., Σν. οἶμαί . . . πάντας Kör., Leeu. (ἤλίσκετ': paragraphus below, Συρ. in marg., MS.) // 152 ff. Σν. οὐκ ἂν . . . πάντας Lef. followed by Leo, Rob. (w. πάντα), Bod.-Maz., Δα. οὐκ ἂν . . . Σν. ἀλλ' εὐτύχει . . . πάντας Wil. (no indication in MS. of change of speaker after φόδμην), Σμ. οὐκ ἂν . . . Σν. ἀλλ' εὐτύχει . . . πάντας Crois.

147 Lef.

148 ἀποδῶ Leo, ἀποδῶ Lef.

149 ποτε]

150 . . . σχραγ' ἂ Lef., . . . σχραγ' ἂ Kör.] suppl. Arn., Bod., Crön., Ell., Head., Kör., Leo, αἰσχροῖ γε Wil., κέ(κ)ραγ' "ἂ πέπονθα" Lef.

151 Lef., ἀγεί, μὴ Rob.

152 Punet. Lef., ὡς ἤλίσκετ'! Leeu., ἤλίσκετ': Rob. // In r. marg. ΣΤΡ]

153 Arn., Herw., Kör., τοιοῦτόν γ' Lef.

154 πάντας] πάντα Rob. // ἀδικοῦ πράγματος, Lef., οὐκ ἀδικώτατος: Crois., ἀδικώτερον πάθος, Wil.

155 Ἡράκλεις. E.C., γέγονε· Wil. // δεινὴ γ' ἡ κρίσις Lef.

156 In l. marg. ΣΤΡ] // ἥσθας. Arn., Bod.-Maz., Head., Hense, Leo, Leeu., ἥσθα σ' Crois. // Δα. ὦ πονήρ' Hense, Leeu., Leo. No indication in MS. of change of speaker after ἥσθας, but paragraphus below the line // . . . ἡ γυν Lef., ὅπ . . . γυν Kör.] ὅπως σὺ νῦν Crois.

157 E.C., αὐτὸς ἀσφαλῶς ἂ δεῖ Hense, αὐτὰ Ell., Leo, Nic., Wil., αὐτά· καὶ γάρ

οὐν ἐγὼ Crois., αὐθ', ἕως ἀν ἐκτραφῆ Arn.,
αὐτὰ πάντ' (Wil.) ἀκήρατα. Kör.

158 Lef.

159 γυνῇ] γύναι Lef., γυνή Arn.

160, 161 Punct. Lef., εἰσφερε Χαιρέ-
στρατον. νῦν Arn., Hous., Legr.

164 ἀπαριθμῆσαι (but w. δεῖ for μοι in
163) Leeu., ἀπαρίθμηση Lef.//καθεν']

165 Γυν. βάλλ' . . . προκόλπιον By-
ington (no indication in MS. of change
of speaker after τινά)

170 In l. marg. ON]//ταυτ']

173 ἐστίν Lef.//ποιησας]

174 ἄγε Kör., φέρε Wil.//αὐτὸς Lef.,
οὗτος Head., Wil.

175 Lef.//ὁ ποῖος; Head., Leeu.,
ὁποῖος Lef.

176-179 Lef.

178 'Ον. τὸν . . . ἔχεις Lef. (no in-
dication in MS. of change of speaker
after ἀθλια)

180 π. σωσαι Lef., . . . τρωσσαι
Kör.] suppl. Kör., οἶον ἀποσωσαι Lef.

181 . . λος Lef., . . . δος Kör.] παιδὸς
Wil.

182 Suppl. Lef.//προσπαίζεις ἐμοί:
Rich., continuing to Syrisceus (φημί:
MS.), 'Ον. προσπαίζεις ἐμοί; Arn., 'Ον.
προσπαίζεις ἐμοί. Lef.

185 . . . θυφείμην Lef., . . . κ. θυμειμην
Kör.] τι καθυφείμην Arn., Ell., con-
firmed by Kör., ποθ' ὑφείμην Lef.

186 κ. θεναιπ . . . διον] suppl. Lef.

187 Punct. Leeu.

188 Lef.

190 Lef.

192 ὁ γι . . . παρεχω Lef., δ. σ . . .
ωι . . . παρεχω Kör.] suppl. punct. Leeu.
(αὐτῶ:?, σῶν:, and paragraphus MS.),
δὸς αὐτὸν ἵνα παρέχω σῶν Crois., δὸς αὐτῶ
ἵν' εὐ παρέχω σῶν Head., δὸς αὐτῶ ἵνα
παρέχω σῶν Kör., δὸς αὐτόν. ὥς (or καί)
παρέχω σῶν Wil., δὸς πάλιν. ἵνα παρέχω
σῶν Leo, δὸς ἵνα σῶν αὐτὸν παρέχω White

193 Crois.

197 f. καταμενῶ, αὔριον E.C., κατα-
μενῶ. αὔριον Leo, καταμενῶ αἶριον. Lef.

201 τουτί] τούτου Crois.

202 In l. marg. ON]

204, 207 Lef.

208 μελ(δ)η] με δὴ Arn., Hense, Leeu.,
Leo, μ' ἐλη Lef.//διαλλαγείς Arn., Head.,
Hense, Leeu., Leo, Wil., διαλλαγήν Lef.

209 Lef., τ' αὐτὰ καὶ Wil.

210 δ' ἔχει E.C. (ἔχει Eitr.), δὲ πρίν
Crois., δ' ἔχοι. Leo, δὲ τοι Leeu., ποῶν
Wil., νοῶ Arn.

211 κυκᾶν. καίτοι γ' ἐμοί E.C., κυκᾶν
πειράσσομαι Crois., οὐ βούλομαι Leo, φυλά-
ξομαι Wil. (Kör. declares φ impossible),
ἀφέξομαι Hense, δέδοικ', ἐπει Sud.

212 μ . . . Kör.] μέγα Wil., γ' ἐμοί
Crois., πολύ Arn., Ell., Leo

213 In l. marg. ABP]//εαγεμ' Lef.,
εατεμ' Kör.] ἑᾶτε μ' Wil., confirmed by
Kör.//μοι is written above μηκακα]

214 ἀθλ . . .] ἀθλία Leeu., ἀθλιαν Lef.

215 . ρασ . Lef., ερασθα Kör.] ἐρᾶσθαι
Arn., confirmed by Kör.//προσεδῶκον
E.C., γὰρ ἐδόκουν Arn., μὲν ἐδόκουν Sud.

B³ joins B² without a break, as was
seen by Arn., Legr., Leeu.

216 μ' εἰ] μέ τι Lef.

218 αὐτὸν Herw., αὐτὸν Lef.

219 ἀρτίως; ἀτοπον Ell., Leeu., Lef.
(in trans.)//Lef. gives τάλας . . . κάθημαι
v. 224 to Habrotonon (τάλας: MS.)//
In r. marg. ABP]

223 Crois.

225 Arn., Leo, Wil.

226 Suppl. punct. Arn., Wil., ἔνδον
ἐστίν, ὦγαθέ: Lef.

227 ἡ Arn., Leo, Wil., ἡ Lef.//
ποτέ.] ποτ' ἡ Sud.

228 τουτονι, οι written above]

234 ταυροπωλίοις]

239 ἀνδεικνν . . . αντι] corr. Crois.,
Wil.

242, 243, 244, 247, 248, 250 Two initial letters in each v. suppl. Lef.

244 ταυταδη Kör.] ταῦτα Lef., δὴ Kör. // Lef. assumes : at end of v. // In r. marg. ABP Ric., Q Kör.]

245, 246 ..ω and ...ι Kör.] suppl. Wil.

249 ...] ὧς Rob., ναί, Lef. // 'Ον. καὶ ... δεσπότην. Lef. (no indication in MS. of change of speaker after τάλαν)

251 αἰ E.C., αἰ Lef., ᾶ Wil. // εἰτ'] εἰτ' Lef., εἰπ', (?) E.C.

252 μέρει: E.C., μέρει Lef.

253 Arn., Leo, Wil. give περ . . . οἶδεν. to Onesimus, Lef. to Syrisus

254 Leeu. gives τὴν . . . οἶδεν: to Habrotonon (no indication in MS. of change of speaker after λέγω)

256 δηλαδὴ εἰς Leeu., δηλαδὴ. εἰς Lef. // In r. marg. ABP]

258 ενε . . . α . . . ν Kör.] ἐνέπεσε Ell., Leeu., Leo, Nic., κάμου Arn., Ell., Head., Leo, Wil., ἐνέδραμ' οὐποτ' ἐμοῦ Lef., ἐνέπεσεν οὐποτ' ἐμοῦ (del. γὰρ) Kör.

259 τουοντον]

260 ταυροπο . . . αισιν Kör.] Ταυροπολίοις· πασίν E.C., Kör., Schmidt

261 αὐτηθ' . . . νειπαιζον Kör.] αὐτὴ θ' ὁμοῦ συνέπαιζον Head., Leeu., αὐτη and συνέπαιζεν E.C.

262 Punet. Head., Leo, (οὐπω γάρ) Lef. // Wil. gives καὶ μάλα to Onesimus (: καὶ μάλα MS.)

263 παιδ'ητισην] corr. Arn., Kör., Leo, παῖδά γ' ἥτις Head., Hense, Wil., παῖδα δὴ τίς Crois., Rich.

268 αὐτὴ E.C., αὐτὴ Lef., Crois., Rob., αὐτη Arn. // In r. marg. ON]

273 απολωλεκ. ε' Kör.] απολωλεκυ' Ell., Head., Wil., confirmed by Kör.

276 νυνεχης] corr. Lef.

278 Head., Leeu., Leo, Nic., εἶλας ἤερα. παιδός Lef.

279 τοσυμ . . . w. γε written above

(i.e. τὸ συμβάν corrected to τὸ γεγονός)] suppl. Head., Hense, Leeu., Leo

280 εστ'] corr. Arn., Ell., Head., Leo, Nic., Wil.

281 εμοιουννυ. ελ Lef., εμου(ι)συννυ. ρ. α Kör.] suppl. Leo, ἐμοῦ and κράτει Kör., ἐμοὶ and ὄρα Rob., ἐμοὶ σύμπραττε νῦν Wil., μοι — 'Αβ. σὺ νῦν ὄρα· Sud.

282 Lef.

283 Kör.

284, 285 Lef.

287 Punet. Crois., ἀπέβαλεν ἕτερος; Leeu., ἀπέβαλεν; ἕτερος Lef., ἀπέβαλεν; ἑτέρω Rob. // ἴσως εἰς] ἴσως ἢ εἰς Leeu.

292 ἐκείνην· (or ἐκείνη:) and ἐγώ·]

293 Lef. // In r. marg. ON]

294 In r. marg. ABP]

295, 296, 297 Lef.

298 Priscian (fr. 182 K.) gives εἰσεμι πρὸς ἐκείνην λέγεις, ἄρτι γὰρ νοῶ

300 ταυροπωλοῖς]

301 ουσατοτ' Lef.] οὔσα, τὰ τ' Arn., Wil., confirmed by Kör., οὔσα, τὰ κείνη Head., οὐσ', ᾧ τὸτ' ἐκείνη γέγονεν Crois.

304 πραγμ'εὐθυσηζει] corr. E.C., εὐθὺς μάλ Leeu., εὐθὺς μὲν Crois., εὐθὺς τὸθ' Ell., πρᾶγμα γ' Lef., οἶδ' εὐθὺς Rich.

310 ωσθ'] ὡς Arn., Nic., Wil., ὡς δ' Head.

311 καῖταμος] καὶ del. Lef. // σφοδραν] corr. Lef.

312-320 Initt. suppl. Lef.

315 In r. marg. ON]

317 ..η] ἥδη Lef., ἐστί Head.

322 γινη]

326, 327 εμαυτησ—τουτωνσ'] Head., Jensen, Leeu., Nic. del. second σ'

330 ἔρεκεν: Arn.

332 λάβοιμι μισθὸν Lef. // Above λάβοις ON]

333 συμ . . . μοι: Lef., συν . . . εἰ σοι: Kör., Arn., Leeu.

339 ε. εἰ Lef., π. εἰ Kör.] πῶς Kör., cf. Aristaeen. Ep. 2. 1

340 Punet. Crois., τὸδ' ἀστικὸν Arn., τοπαστικὸν Herw., Nic., Rich., Wil. // ησθεθ' Kör.] corr. Leeu.

350 ἔσται Leeu.

351 κεκτημένην | ταχέως Leeu., κεκτημένην ταχέως Lef. // κόρη] ἡ κόρη Wright, perhaps correctly

352 Kör.

353 ταυτην Lef., ταυτησ Kör.] ταύτης πατήρ (or βίᾱ) E.C., ταύτην δέ τοι Leeu., ἀφείλ. Arn., ἐὼν, Crois.

354 οἰσενγν....α.ν Lef., επευχο. α(σ).τ(ι)ε(σ)να.ν (vague) Kör.] suppl. E.C., οἷ' ἐστὶν αὐτῇ νῦν Crois., ἐπεύχομαι τε ναῦν (οἶός τ' ἐγὼ τὴν ναῦν Arn.) Kör., εὐθὺς κελεύσει νῦν Rob., εἴτ' εὐκόλως δεῖ ναῦν Wil. // At end τῇ Lef., .τη(ι) Kör.] suppl. E.C., τάνθάδε Crois., τὴν σαθράν Arn.

355 μ Lef., ὄρ Kor.] δοκῶ Leeu.

356 Lef.

357 ταῖα Lef., τομαλλα Kör.] τὸ μ' ἄλλα Kör., τὸ πολλὰ Arn., Wil. // μ' ἔτι Lef., μέ τι Crois.

358 N joined to T by Arn., Wil., and placed here. // εκτεμεισ] corr. Wil.

359 ἀλλ' οὐτοσι] ἀλλ' ὁδὶ Byington, Wil., ἀλλ' del. Arn., Wil., ἐμαντοῦ del. Rob. inserting οὖν after ἀλλ'

360 Lef.

361 Herw., confirmed by Kör.

362 πέπυσται Wil. // αλ 9 lett. ισ] ἀληθείς αἰτίας Leeu., ἀληθινὰς — Kör., δαπάνας Χαρσιόν (?) E.C.

363 Arn., Wil.

364 ἐμαντόν Wil. // τυχὸν ἴσως E.C., ἐμοὶ δοκεῖν Kör., οὐδ' ἰδεῖν αὐτὸν δοκεῖν Wil.

365 προ(ε) — ιμεδει] suppl. E.C., πρότερον Ἀβρότονον τί δρᾶ γινῶναι με δεῖ Wil.

366 ff. M assigned to Epitr. by Wil., to act I by Leo, placed after NT by Rob., confirmed by Ricci, who finds

that M joins NT, ρ in v. 1 of M¹ belonging to the same v. as ν in the last v. of NT¹

367 ἐξηπατήθην E.C.

368 E.C., Rob.

374 αὐτὸν Rob., αὐτοὺς Lef.

375 E.C.

376 διαλῦσαι E.C., διαλλαγήναι Rob.

377 οἰμαίταλ] οἰμοι Rob., τάλας Lef.

378 Lef.

381 Rob.

392 E.C.

393 ουδεις.γ... Kör.] suppl. E.C., Schim., οὐδεῖς, σάφ' ἴσθι γ', Rob., γένοιτ' ἂν Wil.

394 αρι.τ...ν Kör.] suppl. Leeu., Leo, ἀριστῶσιν Kör.

395 καταπα Lef., καταπολλ... Kör.] κατὰ πολλά (κατὰ πολλά γε Kör.) Rob., καταπόλλυς Leo

396 δ.σκελον — .κ.οσ Lef., δ...σκεδαν....κ.οσ Kör., δ...σκεδαν....υκροσ Ric.] διασκεδᾶν σ' ἄπρακτος (δισκεδάσμι ἄπρακτος Crois.) E.C., διασκεδάννυσ' ὁ δκνος Kör., διασκεδάννυσ' ἄοκνος Leo

397 π 12 lett. μαγείρου...στυχη Kör.] suppl. E.C., μαγείρου...τύχη Lef., μαγείρου τις τύχη (τύχη Wil.) Kör., περιδεξίου χρεία μαγείρου τις τύχη Crois.

398 14 lett. εκαλειτ'] σώσει σ'. Μαγ. ἀπειλείς ἐμέ: E.C., βαλεῖτ' εἰς μακαρίαν Wil., ὑμῖν, ἔτερον μὲν, μή με καλεῖτ' Crois.

401 ff. α. ας] ἄπαξ Kör.

405 νο...σ Lef., ενοδισ Kör.] -εν ὁ δὲς Kör.

406 Rob.

408 αραγε Lef., αρατε Kör.] μίαρα γε E.C., ἄρα γε Rob.

409 Kör.

410 Rob., ἀποπέμπειν E.C.

413 Rob.

414 Lef.

415 .μμιασ Lef., σιμμιασ Kör., Ric.]

416 Lef.

418 Kör.

Pet. fr., recto (= Jernstedt's 2a) attributed to Menander by Cobet; assigned to this play and to this position by E.C., recognizing as the speakers Smicrines, Onesimus, and Chaerestratus. The MS. has punctuation and indications of change of speakers in vv. 5 (ἐαυτὸν: and paragraphus), 7 (ἔρωτα: and paragraphus), 11 (δίδωσι:), 12 (πράγματα:), 14 (-ισται. and ἡμέρας:), 17 (γλυκύτατε: and -ατήρ:). In disregarding these signs in vv. 1-15, I have assumed that they were used to mark the speaker's questions and answers to himself, as, in the Cairo MS., in the monologues E. 850 ff., 875 ff., P. 278 ff. Robert, who admits this fragment to the Epitrepontes, regards all punctuation as indicating a change of speaker, the interlocutors of Smicrines being ἑταῖροι α' and β': Σμ. ἄνθρωπος . . . ἐαυτὸν. Α'. τοῦτ' . . . ἔρωτα. Σμ. τί . . . δίδωσι. Α'. δώδεκα: . . . πράγματα. Σμ. ὅσον εἰς . . . λελόγισται. Α'. δὴ . . . ἡμέρας. Σμ. κατάρατ' (?). Α'. ἐγὼ πεινῶντι . . . Β'. — γλυκύταθ': Α'. ὁ τῆς . . . Σμ. vv. 19 ff. Earlier editors, Leeuwen distribute the parts variously, A. ἄνθρωπος . . . B. τοῦτ' ἐγὼ . . . A. προῖκα . . . δίδωσι. B. δώδεκα . . . A. ἀλλ' εἰς διατροφὴν . . . B. Χαρίσιος σε προσμένει. Γ. χαῖρ' . . . B. ὁ τῆς νύμφης . . . Γ. τί οὖν παθὼν ὥς . . . B. ψάλτριαν . . . Kör.

1 πίνει δὲ τιμωτάτον ἄνθρωπος (ἄνθρωπος Cob.) E.C. // ἐκπλήττομαι Cob.

2 ἐρωγενεπτον] ἔρωγ' ὑπὲρ δὲ τοῦ Wil., ἐγὼ περὶ δὲ τοῦ μὴ Cob., ἔρωγ' ὑπὲρ τοῦ μὴ Gomp. // μεθυσκεθ'] corr. Tisch.

3 ἀπιστία] ἀπιστία Cob., ἀπληστία Wil.

4 τοῦ ὀρθοῦ] suppl. Wil.

5 f. τοῦτ' ἐγὼ Cob., τοῦτ' ἔτι Leeu. // τοῦτ' ἐγὼ προσέμενον: (τοῦτο referring

forward) Hiller // δίασι] διασκεδᾷ Cob., διασπαθᾷ E.C.

7 τὸν ἔρωτα] τὰ πατρῶα (?) E.C. // "τί . . . τοῦτο:" White, τί . . . πάλιν: Wil., Rob. // οἰμῶζεται Wil., οἰμῶξομαι Cob., οἰμῶξέτω Kör.

8, 9 Cob.

11 δίδωσι, δώδεκα (continuing to Smic.) E.C., B. δώδεκα: Wil.

12 τακ. βωσ] ἐπίστατ' Cob., πέπυστ' Leeu., λελόγιστ' Wil., ἀκριβῶς Cob.

13 σδια. ροφήν] τί δ' Jern., εἰς διατροφὴν Cob., ὅσον εἰς διατροφὴν Rob., εἰ πρὸς (καὶ πρὸς Hiller) Gomp., ἀλλ' εἰς διατροφὴν Kör. // ἡμερων Tisch., ἡμερω. E.C. photog.] ἡμέρων E.C., ἡμερῶν Jern., ἡμέρας Gomp., ἡμέραν Leeu.

14 λελ. . . ισται] ἀρκεῖν λελόγισται (λελόγισται Cob.) E.C., ἐκατὸν λελόγισται Rob., πόνον λελόγισται Gomp., μίαν λελόγισται Leeu., χρεῖας νενόμισται Koek, πᾶς τις λελόγισται Wil.

15 ντ. . . γω Tisch., νη. εω E.C. photog., ντιτω Kör.] τελεῖν πλέω (τελεῖται: τί ἐγὼ Gomp.) E.C., κατάρατ' (?). — ἐγὼ Rob., ἱκανόν τι τῷ Wil., ἀρκεῖν: Koek // τιτιτισ ποτε Jern., τιτιτισ σποτε E.C., τιτιτη σποτε Kör.] πεινῶντι Gomp., τίς (del. τι) E.C., λόγος Gildersleeve, νόμος E.C.

16 σσ.] Ὀν. ὁρῶ τιν' ὅς σε E.C., τί, ἱερρύλε: Leeu., Χαρίσιος σε Kör. // χαιρῶ Tisch., χαιρε (or ο, certainly not ω) (.) E.C. photog.] Χαίρεσθαι E.C., πρόσμεν' εἰ χαίρεις ὁρῶν Leeu., χαῖρ', ἀλλὰ τίς Wil.

17 τιδ.] suppl. Jern., ὅδ' ἐστὶ δὴ Wil. // γλυκύτατε] // νύμφης πατήρ Koek // Assignment of speakers E.C., B'. γλυκύταθ': Α'. ὁ . . . πατήρ Rob.

18 Ca. 10 lett. ων] suppl. E.C., μάτην πόνον Leeu., τί δὴ (τί οὖν Kör.) παθὼν Wil. // τῆς τύχης E.C., ἐργάτης Leeu., φιλόσοφος Wil.

19 Ca. 13 lett.] suppl. E.C., ἐπιτρέ-
βει', εἰθ' Leeu., βλέπει σκυθρῶφ' Wil. //
ὁ τρισκακοδαίμων, ψάλτριαν Jern. // vv.
19 ff. given to Smicrines by E.C.

20 Ca. 13 lett. σαν Jern., 11 lett.
σαῖα Kör.] suppl. E.C.

Pet. fr., verso (= Jern. 2b) attrib-
uted to Menander by Jern., cf. fr. 581 K.;
assigned to this play, but to end of first
act, by Leeu., to this position by E.C.,
Crois. (Onesimus, Smicrines, Cook).
Punctuation preserved in MS. (to indi-
cate change of speakers): vv. 23 (γέ-
νοιτο·), 29 (-μεν·), 30 (-τον·), 31 (σ' μίαν
and ἐφεξῆς·). Leeu. recognized the
speaker of μὴ λέγε . . . προσβαλῶ as
Smicrines; parts are given to Chae-
restratus and Onesimus by E.C. Rob.
gives μὴ λέγε . . . βουλευσομαι to Smicri-
nes, the other parts (to v. 35) to ξταιροι
Χαρσίλου A' and B'.

23 οὕτως Kock // ἀγαθὸν Jern.

24 μηδὲν σύ γ' Leeu., ταῦτ', ὦ φίλ',
Jern., μηδενὶ τὰδ' Wil., continuing to B'

25 Jern.

26 ὅπως ἔχει Kör., τὰ πράγματ' εὖ
Jern., ἥδη τὸ πᾶν μετὰ Leeu.

27 τοπον Jern., ιοπον E.C.
photog.] ὄντινα τρόπον (ποῖον τρόπον
Kock) Leeu., continuing to Smicrines,
Γ. φέρε, ποῦ τόπον Jern., τίνα δὴ τρόπον
E.C., Crois.

28 εν] suppl. E.C., ἔν' ἐκεῖθεν
Jern., continuing to Γ., φράσωμεν Kör.,
εἴπωμεν Leeu.

29 μεν] suppl. Jern.

30 τον] suppl. Kock, διὸς ἄβα-
τον Jern., ἀπρόσβατον (?) Leeu.

31 σ] suppl. E.C., πολλές:
Jern., ἔχειν Rob.

32, 33 Jern.

34 ν] suppl. Jern. // ερχετ] //
υποβε. . . εγμ] suppl. Jern.

35 . . . μ. ενοχλεῖν] suppl. Kock //

ειν. . . μο] suppl. Jern. // χοροῦ suppl.
Blass, Kör., Leo

36 ἐπισφαλῇ μέν Jern. // τάνθρώπων.
ἐμοὶ Jern., τάνθρώπει· C. W. E. Miller,
ἐπίσταμαι μέν πάντα τᾶνδον πᾶν καλῶς
Leeu. // vv. 36 ff. given to Onesimus by
E.C.

37-39 Suppl. Jern. from Stobaeus
(Men. 581 K.), who gives ἐμοὶ (from
v. 36, om. οἶμαι) πόλις . . . ἐμέ // οιομα.]
corr. Jern.

40 E.C.

41 Suppl. E.C. from Men. 836 K.,
quoted with ἡμῶν and ὑμῶν and with
ἔχων, ἔχω, and ἔχει.

Fr. **175** διπλάσια γοῦν ἐσθίει μάτην
MSS. Stob.] corr. E.C., cf. Auson.
Epigr. 117 potat duplum dapes-
que duplices devorat, μάτην γοῦν
ἐσθίει] διπλάσια Wil.

Fr. **178** ἐπέπασα MSS. Athen.] ἐπι-
πάσω Herm. // ἄν] ἐὰν Elmsley

Fr. **176** μέν add. Heringa // αἰσχινόν
ἐστι MSS. Stob.] corr. Heringa

R assigned to this play by the iden-
tification of fr. 177 by Arn., placed in
this position in fourth act (pp. 1, 2 of
the quaternion) by E.C. Arn. places
R¹ after NT¹ and R² after NT²; Kör.,
following Arn., places it (R¹ following
R²) on pp. 15, 16 of the quaternion
which contains NT; Crois., Leo, Rob.,
place it in first act.

524 οὐδ' ἄρα Kör.

527 κεκη Lef., κεκηδ Kör.] τί
κεκήδευκας (κεκήδευκε Leeu.) E.C., κελη-
δευκῶς τοσοῦτον ἐνυβρίει Wil., φαίνεται
Rob.

528 οὗτος Arn., νῆ Δέ' Leo

529 καταφθαρείς τ'] τ' om. MSS.
Harp., Suid.

530 E.C., μεθίων ἐαυτοῦ ψάλτριας
Arn., πίνων τ' αἰεὶ λαϊκάστριας Rob., με-
θίων αἰεὶ λαϊκάστριας Crois.

531 ἦμα Lef., ἦμασδ Kör.] ἦμαs Arn.,
δ' οὐκέτι κτέ. E.C.

558, 559 E.C.

560, 561 Kör.

562 Lef.

564 ἐγὼ τε E.C. // τωναμωπραττω]
πράττω τῶν ἐμῶν Leo, τῶν ἐμῶν κρατῶ
E.C., τῶν ἐμῶν, πράττω Rob.

565 E.C.

566 σω Lef., εἰσω Kör.] εἶσω Kör.

Fr. 566 assigned to this play by
Leeu., Rob., to this position in the
fourth act by Rob., Crois.; given to
Sophrona and interpreted as a quota-
tion from Smicrines by E.C. // λέγει
... ταῦτα E.C. // πλείονα οἶδεν πλείονα
κακουργεῖ MSS. Pallad.] transp. Do-
bree

638 τὸ παιδίον Crois. // τάλαν, Crois.,
Leeu., τάλαν, Lef., Rob.

639 πάλαι γὰρ οὐκ Crois., Leeu.,
Pres., πάλαι γάρ· οὐκ Lef., Rob., Kör.,
Sud.

640 ταλαιναεπ..εῃσειε Lef., ταλαινα
ρελεῃσει Kör.] suppl. Leeu., confirmed
by Kör.

641 In l. marg. .BP] // ωφιλτατοι 9
lett. εἰμι...ρα Lef., — εἰμισ...ρα Kör.]
ὦ φίλτατ', οἰκτιροῦσά σ' ἔξιμι E.C., σφύ-
δρα Arn., Leo, ὦ φίλτατοι θεοί Arn.,
Leo, πρόσκειμι νῦν ἄρα Crois., ὦ φίλτατον,
σίγα, τάχ' ἔψει μῦτέρα Sud.

642 καὶ 12 lett. πορ... Lef., καὶ.
σ(ε)ρ 9 lett. ησε... Kör.] suppl. E.C.,
καίρου τυχοῦσα· πλησίον Rob., καὶ πύρσο-
μαι τί με δεῖ ποιεῖν Crois.

643 ὁ 9 lett. π. σμεινεν, με Lef., επ
...π. ρορπροσμεινονημε Kör.] suppl. (πρόσ-
μεινον Kör.) E.C. (or ἔπεχε, γύναι?),
ἀλλ' ὡς ὁρῶ, προσέμεινεν ἐμὲ Crois., ἐπ' αὐτ'.
ὁλίγον πρόσμεινον ἐμὲ Wil. // καλωσσεπαι
Lef., καλωσσεγω Ric., καλῶς σ' ἐγὼ Wil.,
καλῶς σε, παῖ Lef., καλῶς· ἐπεὶ Crois.

644 ον— Lef., ον...σ...τουσ...

Kör.] suppl. E.C., οὐκ ἤλαρον ἄλλως. —
προσμένειν τι Crois. // . . . κεισ . υμοι: Lef.,
.οκεισ . . . γαι Kör., . . . κε . . . γυναι Ric.] δο-
κεῖς, γύναι (δοκεῖς Leo, Sud.) E.C., ἐκεῖ
σύ μοι Lef., δοκεῖς σύ, ναί (or -ε κείσομαι)
Kör., οὐκοῦν προσεπείν γνωρίμην δοκεῖς,
γύναι: Sud. // 644b is given to Sophrona
by E.C., Kör. (no indication of change
of speaker preserved in MS.), Lef. and
others continue to Habrotonon.

645 ω . . . ηστιν . . . ω Lef., αυτη
στιν . . . ωδᾶ Kör.] αὐτῇ 'στι (αὐτῇ 'στιν
Kör.), νῦν ἐγῶδᾶ (ἦν ἐγῶδᾶ Kör.) E.C.
// vv. 645, 646 given to Habrotonon by
Leo, to Sophrona by Lef., γύναι: and
paragraphus MS.

646 γ εὔ Lef., γ
λ(δ) Kör.] γύναι Lef., βλέψ' ὦδε
E.C., γύναι, φέρεις σὺ Rob., γύναι, πρόσ-
οφιν Wil. // δ . . . ρομοιτηνη.δ . . . Lef.,
δ . . . ρομοιτηνε Kör., δ . . . ρομοιτηνη.διδου
Ric.] δευρὸ μοι Arn., τὸν νοῦν ἔχε E.C.,
τὴν σὴν Arn., χεῖρά μοι τὴν σὴν δίδου
Sud.

647 εμοιαλεγεισ Lef., εμοιγ . λεγεισ
Kör.] ἐμοί, τί λέγεις: White, ἐμοί γ' ὁ λέ-
γεις Crois., ποῖ βλέπεις Wil. // περυσιν . . .
εσθ . . . εμ . i Kör.] πέρυσιν (Lef.) διεγνώσθης
ἐμοί (ἐμοί Kör.) E.C., πέρυσιν γενέσθ'.
'Αβ. ἄκουε δὴ: Sud., πέρυσιν συνηγνώσθης
ἐμοί Wil., πέρυσιν παρεγένεσθ', εἰπέ μοι,
Crois. // Σω. λέγ' . . . λέγεις: 'Αβ. πέρυσιν
to middle of v. 648 E.C., whole of v.
647 to Habrotonon Leeu., Rob., Crois.
A change of speaker in or at end of
verse indicated by paragraphus

648 τανροπωλοισ] // επι Lef., επι . . .
ἐλ . . . η Kör.] εἰπερ εὐ μέμνη' ἐγὼ Wil.,
εἰπερ, ἀλλὰς Σω. γυναισε γν. E.C., ἐπε-
χορίαν. Σω. ναί· σὺ δέ, Crois., εἰπ' ἄρ' ἐλ-
θεῖν Σω. Ἡράκλεις, Sud. Lef., Leeu.,
Rob., Wil. continue to Habrotonon. A
change of speaker in or at end of verse
indicated in MS. by paragraphus

649 .αι. . . Kōr.] παῖδα Arn., Herw., Leo, σὺ Arn., Herw., Leo, νῦν E.C., δὴ Crois.

650 Lef.

651 ...] πῶς Sud., δ γε Kōr., ὦν Lef.

652 Lef.

654 νυνδ: ευρηκασουν Lef., νυνδ' ευρη κασε Kōr.] νυν δ' εὔρηκά σε continuing to Habrotonon Kōr.¹, εὔρηκα· σὲ Kōr.², νυν δ' — Σω. εὔρηκας οὖν; Lef.

657 15 lett. 'ον Lef., ... δ(α) 9 lett. θ(φ)'ου Kōr.] suppl. E.C., τόνδ' αὐτόν οἶδ' ὄνθ' οὐ Crois., οἶδ', εἴ γε σή' στ' ἀφ' οὐ Leo, οὐ γαμβρός ἐστ' ὀδ' οὐ Rob., ἐγῶδα, τοῦτον' σθ' οὐ Kōr., οἶδ' ἀσφαλῶς, ἀφ' οὐ Sud., Χαρισίου τοῦδ': (continuing to Sophrona) 'Αβ. οὐ Leen. (φιλάττη: MS.)

658 Distribution of speakers that of Lef., Crois. (with ναίχι.), Rob., Σω. τὴν ἔνδον οὖσαν: 'Αβ. ναίχι. Σω. μακαρία κτέ. Leen., so, but continuing ναίχι ... σαφῶς to Habrotonon, Sud. (No change of speaker indicated in MS. after ὄρω.) Hous., Kōr. continue τὴν ἔνδον ... ἐλέησε to Habrotonon (: ναίχι: MS.)

659 ff. 'Αβ. (continuing) τὴν θύραν ... σαφῶς Lef., Crois., Σω. τὴν θύραν ... ἐξιών. 'Αβ. εἰσω ... σαφῶς Leo, Rob., Kōr., Σω. τὴν θύραν ... σαφῶς Crōn. (No change of speaker indicated in MS.)

663 In l. marg. QX]

664 επεμανη Lef., εμανη preceded by a critical sign (ετ' = ἐτέρως) Kōr.] ἐμάνη Lef. Diels del. v. 664

666 τοιοντορ.] τοιουτό τι Rich., Rob., τοιοντορι Lef., τοιούτον, ἦ Leo

667 τισαγαντισ..... επ Lef., η(γ, π) . χραντισ.....σ.....ρ Kōr.] τί γὰρ ἂν τις (τί γὰρ ἂν τις Rich.) εἰκάσειεν (but as parenthesis and εἰκάσειεν:) Crois., νομίσειεν Rich., τίς, ἀγ', ἂν τι βοηθήσειεν:

Rob., ὥχράν τις ἀνασέσειεν Leo, πικρὸν τι συμβέβηκεν Sud. // ἄλλο Lef., ἀλλ' ὁ Leo // γεγονέναι; E.C., Sud., τὸ γεγονός: Rich., γέγον' ἐρῶ Leo

668 Leen., Leo, ἀρτι πολὺν ἐγῶ Wil., ἀρτι μακρὸν ἦν Crois.

669 εν Lef., ενε Kōr.] ἔθενεν ἤκουεν σαφῶς E.C., ἐνδιέτριψεν ἄθλιος Rob.

670 περιγ(κ, ν, ι, π, hardly τ) Kōr.] περι Lef., 'πολείψωσ Arn., E.C., κακῶσεως Arn., τοῦ πράγματος Crois., τοῦ δεσπότην Rob.

671 Wil., ὅποσα δὴ Arn.

674 τ' ανεπαταξε] τ' ανεπάταξε Leo, Wil., τ' ἂν ἐπάταξε Lef., θ' ἄμ' ἐπάταξε Head., Leen.

679 ἀλιτήριος Arn., Crōn., Leo, Wil., ἔγωγ' add. Lef. before ἀλιτήριος

682 συγγν... η] συγγνώμης Lef., μέρος Leen., ποτέ Lef., ἐγῶ Eitr., συγγνώμην κόρη Leo

683 ταῦτ' Arn., Eitr., Maz., Rich., Wil.

684 τ' ελοιδορειτ'] τε. λοιδορεῖτ' Arn., Bod.-Maz., Herw., Leo, Rich., τε λοιδορεῖ τ' Nic., Wil., τ' ελοιδορεῖ τ' Lef.

685 ..σω Lef., ..τω Kōr.] αὐτῶ Arn., Wil.

690 γ'εσ] γ': ἐς Lef., γῆς Herw.

693 In l. marg. XAP]

697 ff. "ὦ τρισκακὸδαιμον ... σφάδρα" Crois., "ἀνθρωπος ... σφάδρα" Arn., Kōr.

698 καμεγαλα] καὶ μέγα Leen., Leo, μεγάλα (καὶ del.) Lef.

704 Arn., Crois., Ell., Leo, Rich.

705 Lef.

706 9 lett. ου] suppl. E.C., κοιωνὸν οὐ Lef., νῦν κοιὸν οὐ Crois., οὐκ ἀρά σοι Bod.-Maz., παρ' ἄνδρα κοῦ Hous., τοῦ δ' ἀνδρός οὐ Leen., καὶ νῦν μὲν οὐ Eitr.

707 Arn., confirmed by Kōr.

Q assigned to this play and to this position by Lef., Q² placed before Q¹ by Legr., confirmed by Kōr.

734 'Ον. (continuing) ἀπαντα δ' ἐκμαθεῖν E.C., 'Αβ. (continuing) σοῦ δ' εἰ τὸ πρῶτον ἄρ' Crois., ἐπειράθης Kōr. // ἐγὼ Crois.

735 Ca. 9 lett. σε] ὡς εὐ ποῶν σε E.C., μῇ μοι χαλέπαινε Crois. // καὶ θεοὺς Crois., τουτονὶ E.C.

736 τί δέ με Lef., ξτι με or τί σύ με Sud. // ιεροσυλε: μοι] corr. Lef., μῇ Kōr., Leeu.

737μτε: Lef.,στε: Kōr., ...τατε: Ric.] suppl. Legr., giving the foll. also to Habrotonon, Xa. κατάρατε. 'Αβ. τῆς, κτέ. Leeu., ἀλόγιστε Wil., ἀχάριστε Sud. // ἐστὶ σου: E.C.

738γ.ρ Kōr.] αὐτῆς γάρ (γάρ Kōr.) E.C., τέκνον γάρ Kōr., τουτὶ γάρ Wil.

739φ.την Lef.,φιλην Kōr.] suppl. Head., Hense, confirmed by Kōr.

740 Hense, δντως Leeu., δντως γ' Kōr., πάντως Rob., ὃν οἶδ' Crois., τάλαιν'. 'Αβ. ἀληθῆ Sud.

741ιν: και] δντως (or σαφῶς) ἄρ' ἦν: 'Αβ. και Leeu., τόδ' ἔστι: (τοῦτ' ἔστι: Arn.) 'Αβ. ναί, και Kōr., τοδὶ σ' ἔχειν: Sud. // σὸν γ' ὁμοίως Kōr., σὸν ὁμοίως Lef.

742 Lef.

769-777 Given to Onesimus (down to Χαιρέστραβ') and Chaerestratus by E.C., Kōr., Rob., Sud., to Pamphila by Crois. Kōr. gives v. 775 to Onesimus. The MS. indicates no alternation of speakers, but πιστός: v. 772 and πάξ: v. 775

769 οὐ μὰ τὸν Ἀπόλλω (ᾧ, νῇ τὸν Ἀπόλλω Rob.) E.C. // καὶ . . . πρόσχε μοι E.C.

770 χ.....ατ' Lef., χ.....ατ' Kōr.] suppl. E.C., Sud. // ἦδε] ἦδε (and -αθ') Lef., ἡ δέ Arn., ἦδη Sud. // ταῦτα Leo, ταῦτ' Arn. // δεῖ σ', ἔφη, E.C.,

φροντισον Sud.¹, φροντιεῖ (w. ἦδε) Sud.², αὐτῷ λέγει Arn.

771 οπω...μενισ Lef., οπωσ...μεν eis Kōr.] ὅπως Leo., διαμενεῖς Ell., Sud. // τὸ πᾶν Leo, τρόπον Crois., φίλος Arn., Ell., Sud., πάνν Kōr., σύ γε Sud.

772 οἰρ.π...οισθα Lef., οἰοσπ.ροισθα Kōr.] οἶδσπερ Arn., οἶσθα Lef., οἶόνπερ οἶσθα Lef., ἦσθα Arn., Sud. // ἐστὶ τοι E.C., ἔστι δὴ Crois., ἔστ' ἔτι Sud., ἔστ' ἄφρον Kōr.

773 τυχὸν Arn., Head., Herw., Leeu., Leo, Sud., confirmed by Kōr. // ὅ τι ποιεῖ (or ὃ γ' ἐπόμε:) E.C., ταῦτ' ἄρ' ἦν Crois., κορίδιον Rob., παιδίον Herw., ἐπλάσατο Kōr., ἦν πάλαι Sud.

774 νιουδηδε Lef., σπουδηδε Kōr.] σπουδῇ δέ Kōr. // παιδάριον] τὸ παιδάριον Rob. // σ(ε)κμ(ω) Kōr.] ἐξεύρεν. Xa. γενοῦ (no indication of change of speaker preserved in MS.) or ἐξεύρηκέ σοι E.C., ἐκθρέψει μάλα Crois., ἐκθρέπεται Rob., ἐκσέσωκε νῦν Sud.

775 ἐλεύθερος] ἐλευθέρως Rob., Sud., ἐλευθεροῦ E.C. (formerly) // πάξ Arn., Head., Herw., Leo, Leeu., Legr., confirmed by Kōr. // βλέπ' eis τὴν γῆν ἔχων E.C., βλέπε θαῦμ', Ὀνήσιμε Rob., βλέπομ', εἰ προσεδόκων Kōr., βλέποισ τοίνυν κάτω Sud. // E.C. continues vv. 775 ff. to Chaerestratus. Kōr. gives v. 775 to Onesimus, Ὀν. ἐλεύθερος, πάξ. Xa. μῇ... Sud.

776 αὐτ.γ Lef., αὐτη(?)ν Kōr.] αὐτὸν Lef., αὐτὴν Crois. // μόνas Arn., Crōn., Head., Herw. // Χαρίσιον E.C., σκοπεῖν (βλέπειν Crōn., ὁρᾶν Kōr.) θέλω Rob., λαβοῦσ' ἐγὼ Crois., πρόσσειπε καὶ (w. αὐτὴν) Sud.

777 παῖδά μου or δεσπότην (formerly παῖδά σου) E.C., παῖδ' ἐμόν Crois., Χαρίσιον (del. τὸν before γλυκύντατον) Rob., ὑδοῦν Wil., παῖδα νῦν Sud., οὐχ ὀράς Herw.

Fr. 849, 850 assigned to this play by Leeu. (849 only), Legr., Rob., Wil., to this position by E.C., to the first act by Crois., Rob. // Χαί. φιλω . . . εἶ. 'Ον. οὐδέν . . . εἰδέναι E.C., Μαγ. φιλω σ', 'Ονήσιμ. 'Ον. ἀλλὰ σὺ περιέργως εἶ. Μαγ. οὐδέν . . . εἰδέναι Rob., Μαγ. φιλω . . . εἶ. ['Ον. ---]. Μαγ. οὐδέν . . . εἰδέναι Crois.

Fr. 849 'Ονήσιμ, καὶ σὺ MS. Cram. Anec.] corr. E.C., 'Ονήσιμ'. ἀλλὰ σὺ Rob., 'Ονήσιμ', εἶτα καὶ σὺ Leeu., 'Ονήσιμ', ὥς σὺ καὶ Crois., 'Ονήσιμ, καὶ σὺ γὰρ Mein., φιλω σ', 'Ονήσιμ, | καὶ σὺ περιέργως εἶ Wil.

Fr. 850 οὐδέν γλυκύτερον Cic. ad Att. 4. 11, οὐδέν γὰρ γλυκύτερον Cram. Anec.] ἐστίν add. Cob.

848 f. Rob., Kör. give to Chaerestratus, Crois., Sud. to Charisius

850 In l. marg. ΣΜΙ] // The interpretation of vv. 850-863 as an imaginary conversation of Smicrines with Sophrona, the latter not being present, is due to S. T. Byington

852 Punct. Leo

853 ἀλλὰ] ἀλλ' ἢ Kör., Wil. // περιμενώ] corr. Crön., Head., Herw., περιμένω Kör., Wil., περιμενῶ Lef.

854 Punct. Rob.

855 Punct. Head., Kör., Leeu., Wil.

856 κρεῖττον; Arn., Bod., Ell., Legr., Leo, Rob., 'οὐκ . . . κρεῖττον.' Rob.

857 αν...ιλαλῃς Lef., αν...ιλαλῃς Kör.] ἀνέτι λαλῆς Arn., Leo, ἀν περιλαλῆς Lef. // τί; Rob., τι constr. w. preceding Lef., Crois., τί w. following Leeu., Maz. // κρίνομαι πρὸς Σωφρόνην; Head.

858 Punct. Bod.-Maz., Rob.

859, 860 Punct. Bod.-Maz. // ιδεσ] corr. Lef.

862 κ. γωσοι] καγώ Lef., χοῦτω Wil., σε Arn., Ell., Keil, Kör., Legr., Leo,

Maz., Nic., Pres., Wil. // ταῦτ' Arn., Ell., Head., Kör., Legr., Leo, Maz., Nic., Pres., Rob., Wil.

866 In r. marg. ON]

868 ἥκων; E.C.

870 f. Distribution of speakers Leeu. (in MS. σπουδή; no indication of change of speaker after *οἶον* or *δαιμόνων*, no paragraphus below either v.), Σμ. τὸ δ' (for τοθ' MS.) . . . οἶον. . . δαιμόνων — Bod., Leo, Wil. followed by Rob., Kör., Sud.

874 Σμικρῖνῃ] confirming Meineke's correction of σμικρὸν ἦν in David (Men. 174 K.).

878 f. πῶς . . . βίον Rich. continues to Onesimus (σφύζονσι; and paragraphus below v. 879 MS.), Σμ. πῶς . . . βίον Lef. followed by Rob., Bod.-Maz., Crois., Kör., Sud. // βίον Lef.

880 ἡμῶν οἱ θεοί; Arn., Rich., ἡμῶν; and τίς γάρ οὖν Lef., τόδε μὲν οὐ Wil., ἀλλὰ τίς; Maz. // Leo refers to this passage the quotation of Theophilus (Men. 752 K.) οὐκ ἄρα φροντίζει τις ἡμῶν ἢ μόνος θεός.

881 Crois., συνψέκσαν Sud.

882 ἕτερον μὲν Lef., κακῶς Arn., Head., Wil.

883 αὐτῷ Lef., αὐτῷ Crois. // χρήσῃ? Wil., ἄπαξ Bod., ἄγαν Wil., ἐκὼν Leeu., ὅλως Crois., χρήσθαι θέλῃ Head., Kör.

889 Σμ. τῆς παρρησίας Arn., Kör., Leeu., Leo, Maz., Nic., confirmed by Kör., σε; MS.

890 ἀνδρῶσαντον] corr. Ell., Leo, αὐτοῦ Nic.

892 'Ον. θεῶ; Leo, Maz., confirmed by Kör., ἀναγκαῖον; MS., 'Ον. θεά' Arn., θεοί' Rich., θεῶ Rob.

897 Lef.

900 ἀφεςο corr. to ἀφείσο Kör.] corr. Lef., ἀφείσο Leeu., Rob.

908 'Ον. (continuing) αἰσθάνει γε; Σμ. ναί Legr. (ἀποσπασθεῖσαν; αἰσθάνει γε MS.) νῃ] corr. Lef.

909 *νν*] corr. Crön., Ell., Head., Leo, Maz., Wil.

910 *απανταταγαθα*] corr. Arn., Head., Kör., Wil., τὰ πάντ' ἀγαθὰ Ell., Leo

911 Σω. ἡ φύσις . . . ξφν Lef., Leeu. gives to Onesimus

912 Σμ. τί μῶρος εἶ: E.C., Σμ. τί: μῶρος εἶ: Lef., Σμ. τί: Σω. μῶρος εἶ: Leo (: τί μῶρος εἶ: MS.)

916 *τέρας* E.C., οὗτος (with δ τι) Arn., Ell., Head., Leo, Leeu., Maz., Nic. // οἷδε . . Kör.] suppl. Leeu., Leo, οἷδ' ἄ γ', ἀλλ' Head.

917 . . . σαρ. στερα Lef., . . . α(ο, σ) τεστερα Kör.] suppl. E.C., οὗτος τὸ τέρας Rob., κἄν μωροτέρα Leeu.

918 Wil.

919 Head., Wil., ἡ τοῦτ' Arn., Leeu.

PERICEIROMENE

Fr. 569 assigned to this play by Leeu., Rob., to this position in first act by E.C., distribution of speakers E.C., Rob. gives the whole to Moschion (?)

1 *τούτων . . . τέκνον | αὐτῇ* E.C., *αὐτῇ τρέφειν | τὸ μὲν* Crois., *παιδίον τρέφειν | αὐτῇ* Sud., *τρέφειν βρέφος | μόνον* Wil. Four letters lacking

2, 3 Crois.

4 (.) δετα(ο) μενων] *ποιεῖ* δὲ Wil., *ἐπδοί* δὲ Leo, *συνέβη* δὲ Crois., *τοῦτ' ἐγγενομένων* Leo, *τοῦτο* Wil., *ταῦτ' Kör.*, *γενομένων* Crois., *ἔσπενδε τότε παροχομένων* Sud.

5 Leo, Rich., Wil., *δαινῶ* Leeu.

6 . . . *ανομένων*] suppl. Crois., *οἰδανόμενων* Schmidt

15 *δίδωσ'*] *διδοῦσ'* Crön., Herw.

23 Lef.

24 *θ' ουθεν*] corr. Head., Leeu., τ' αὐθιν Lef.

25 *αὐτῇ* Leeu., *αὐτῇ* Lef.

28 *μεμενηκεν*] corr. Arn., Diels, Herw., Kör., Leo, Rich., Sud.

31 *ἔποτου*] *ἐπ' αὐτοῦ* Crön., Leeu., *ὑπὸ τοῦτου* Ell., Head., Leo, Rich., Wil.

33 Lef.

34 *π. μποισα*] corr. suppl. Lef.

35 *αὐτῇν* Leeu. // *εὐθε*] corr. Herw.

36 Lef.

37 δ' ἄτερος Wil., δ' ὁ Πολέμων Crois., δ' ὁ ξένος Sud.

38 *ουτος* Lef., *αυτος* Kör.] *αὐτὸς* Rich., confirmed by Kör. // στί Lef., *ε. ρηκ' αντι* Kör.] *εὔροιτ'* E.C., *ε. ρηκ'* Leo, *ἀν τις* εἰ E.C., *ἀντικρυς* Kör., *ἀρτίως* Leo, *ὑπολάβοι τις* ἄν Rich.

39 . (ε?) Lef., ἱ(ν) Kör., ἰδ Ricci] *κρινεῖ* E.C., *ἐρεῖ* Lef., *ἰδοι* Rein., *ἰδεῖν* Sud., *μενεῖ* Schmidt

40 *αὐτῇν*] *αὐτῇ* Herw. // ἡ δ' Lef.

44 *ἀφικετ'*] *ἀφίκουτ'* (generally w. λάβοι below) Arn., Crön., Ell., Head., Legr., Leo, Pres., Wil., *ἀφίκητ'* (and λάβη) Head., Kör., Legr., Pres.

45 *λαβῇ*] *λάβοι* Arn., Leeu., Leo, Nic.

46 *θ' εαντων*] corr. Crön., Head., Leeu., Leo

47 *εὔροιεν*] *εὔρωσιν* Sud. // *ἐδυσχέραινε*] *ἐδυσχέρανε* Wil.

49 *θεοῦ*] *θεοῦς* Eitr.

50 *γινόμενον*] // *τε γινόμενοι* Wil., confirmed by Kör.

52 ff. The speaker recognized as Sosias by Legr., Rob., Sud. gives to a second servant of Polemon

58 *ἀκούση* Lef. // *γινόμεν'*

59, 61 Lef.

60 *ἄν ἡ* E.C., *ἄν ἡ* Lef.

62 ff. Punct. (reading οἷα, τιν', αὐται) Head., Leo, Nic., Rich., Wil.

66 f. παράνομοι ἅπαντες Kör., confirmed by MS.

68 Δω. (continuing) εὐφρανθήσεται . . . μοι Leeu., Leo, Rob., Sud. (παῖδες: and αὐτός: MS.), Δούλος. εὐφρανθήσεται . . . αὐτός Lef., Σω. εὐφρανθήσεται . . . αὐτός Leo (later), Schmidt

J was recognized as belonging to this play and not to the Samia by Legr., Leeu., Wil., Leeu. and Wil. identifying the quotation in v. 243. Leeu., Leo assigned it to this position

141-146 Leo, Leeu. recognized the speakers as Doris and Davus. The distribution of parts here adopted is that first proposed by Leo, except that the speech of Doris is made to include ἐνθάδε in v. 145. Leo now gives v. 145a (ἔλε οὗτος . . . ταχίστην) to a third person, ἐνθάδε . . . δοκεῖ to Davus, Δω. παῖδες . . . μείρακα. Δα. τοῦτ' . . . ζητητέος. Δω. πρόσαγε αὐτὸς . . . δοκεῖ Leeu. The only indication of change of speakers in MS. is ταχίστην: in v. 145. Kör. gives παῖδες . . . δοκεῖ to "Donax" (see on v. 252), porter of Myrrhina, Sud. to Davus

142 παμπολλὰ Leeu., confirmed by Kör.

143 προσυμασ Lef., προσυμασ Kor.] προθύμως Legr., πρὸς ὑμᾶς Lef., πρὸς ἡμᾶς Leo // τρόφιμος Lef.

145 . . . ε . . . τοσ Lef., . . . (.) εἰ τοσ, the letter before ε being α, κ, λ, δ, or χ, Kör.] ἔλκ' (written ἐλκε) Leeu., αὐτὸς E.C., ἔλε οὗτος Leo, τρέχε σὺ πρὸς Legr., Δᾶ' (written Δαε) Wil. // τὴν ταχίστην Lef.

146 σὺ . . . ἀραν Lef., εὐκαιρον Kör.] suppl. Leo, confirmed by Kör.

147 πολλάκις Lef. // . . . αὐτ Lef., . . . ἀδὲ Kör.] τάλας E.C., τάλαν Sud., τοιάδε (for τάδε) Kör., πάλαι Wil.

149 . ἦδε Lef., εἶδε Kör.] εἰ δὲ Kör. // καὶ νυνὶ Lef. // πλανῶ Kör., Leo, πάλιν Sud., δοκεῖ Crois., Crön., θέλεις Herw.

150 δίκην Herw., τρόπον Crois., Crön., Kör.

151 . . . δακσε. η Lef., . . . ὀ(λ)ακ(λ)ησ (θ)ε. η Kör., . . . νδαληθε. η Ricci] ἄν (Leeu., Sud.) λάθη σε, μὴ (σε, μὴ Sud.) E.C., ἄν δάκη σε, μὴ Kör., ἄν δακῆς ἢ μὴ Sud., ἄν δ' ἀληθὲς ἢ Rein., Schm. (reading δίκην., the apodosis being τίς ἔσομαι: v. 155) // καταλάβης τ' ἔνδον αὐτὴν ἐνθάδε Leo, confirmed by Kör., καταλάβης γ' ἔνδον αὐτὴν γενομένην Sud., καταλάβης τ' Leeu.

152 ἀδ' ἐδίωκε.] ἄ δ' ἐδίωκες Leo, confirmed by Kör., ἄ δεδίωκας Wil. // νῦν ἔχεις σὺ] Kör., νῦν ἔχῃς σὺ Schm., ἦν λάβῃς σὺ Arn. // πάντα Leeu., Leo, Sud., confirmed by Kör.

153 πεπεικε . . . Lef., πεπεικ' . . . τ . . . Kör.] πέπεικ' αὐτὴν Kör., πεπεικώ τὴν μὲν Schm. // λόγους Leo, Sud., confirmed by Kör.

154 τηνεμ . . . σαιτῆθ Lef., τηνση. δ. μ ἡτερ' Kör.] τὴν σὴν (σὴν Sud.) δὲ μητέρ' Kör. // ὑποδέχεται (or ἀπο-) Kör., δέχεται Leo, Sud.

155 ἀπανθ'] corr. Crön., Kör., Leeu., Leo // τισεσὺ . . . βίος] τίς ἔσομαι: τίς βίος: (βίος Lef.) Leo, τίς ἔσομαι: σύμβιος Rob. // ὄρα E.C., Wil., ὄρᾳς Rob., ὅ τι Leo // Μο. τίς βίος μάλισθ', ὄρα E.C., Rob. (w. σύμβιος and ὄρᾳς), Μο. τίς ἔσομαι, τίς βίος: μάλισθ' ὄρᾳς, Kör. No indication of change of speaker in the line is preserved in MS., but paragraphus below.

156 ἀρέσκει: E.C., ἀρέσκει Arn., Leo, ἀρέσκει. Rob., ἀρέσκει, Schm. // κ . . . ε . . . βλεφο Lef., σ . . . ε . . . επιβλεφ . . . Κορ. σκέψ', ἐπιβλεφ' οὐ δέει (or οὐ σέ δέει) E.C. σοι: φέρ' ἐπιβλεφώμεθα Arn., σοί γ', ἐπιβλεφ', ὑπέφυγεν Leo, νῦν γ' ἐπιβλεφ', οὐ τοσί Rob., σοί γ' ἐπιβλεφθήσεται Schm.,

σοί γ'. Δα. ἐπιβλεφθήσεται Sud., σ', εὐ δ' ἐπιβλεφ' οὐ δέη Wil. // Kör. gives the whole of v. 156 to Davus (no indication of change of speaker in the line is preserved in the MS., but paraphrasis below). Rob. gives νῦν γ' . . . κράτιστον to Davus.

157 μυλωθρεῖν Hous., Kör., confirmed by MS. // σε . . . ν Lef., εισ . . . λ Kör.] suppl. E.C., εἰς τὸ ληρεῖν φαίνεται Leo, εἰσελεύσομαι γε νῦν Rob. // Δα. εἰς . . . end of v. 158 Kör.¹, κράτιστον: MS.

158 οὐτοσί Crön., Leeu., confirmed by Kör. // ησκ . . . μηδεν . . . ξυν Lef., ημ . . . μηδεν . . . ξυν Kör.] ἡμῶν μὴ δέη τιν' ἐν ξύλῳ E.C., ἡμῖν' μηδεν οὖν ὀξυντέος Leo, Μοσ. μηδεν οὖν ὀκνητέον Kör.²

159 πραγμάτων ἐμῶν Eitr., Legr., Sud., confirmed by Kör. // λ(π) Kör.] λαβεῖν Eitr., ποεῖν Legr., Sud. // Μο. βούλομαι . . . end of v. 160 Kör.¹ Change of speaker indicated in MS. by paraphrasis below v. 158

160 καὶ διοικητὴν, στρατηγόν (στρατηγός Sud.) Kör. // Δαε (Δα' Sud.) Kör. // . . . εἴτε Lef., . . . εἰν Kör.] μή με νῦν προδῶς E.C., ἐπίσκοπόν τ' ἐμόν Rob., Δα. νῦν σ' ἐναντίοι Schm., Μοσ. (continuing) τῶνδ' ἐναντίον Sud.² // No indication of change of speaker in the line preserved in MS., but paraphrasis below

161 ρ ρα . . . τονισμ Lef., ρ πο(ε)φρα. τ(γ)ουσιν Kör.] οὐ μάλ' E.C., οὐκέτ' Schm., ἀποφράττονσιν E.C., Schm. // α . . . χη. δρ Lef., αλ. (μ)εχεισδραμεῖν Kör.] ἀλλ' ἔχεις δραμεῖν Kör., εἰσω add. Schm., at end ἔτι (or χρόνον) add. E.C.

162 αλλαμαί εκαοιησεκλ. σ Lef., αλλο (: ?) εκδοιησεκλ . . . συ. ανσ. λ(μ) ωσ Kör.] suppl. E.C., ἄλλο μᾶλλον ἐκδοίης. Μοσ. ἐκδιδωμι πάνθ' ὅλως Sud., at end πᾶν ὅμως (?) Kör. // Μοσ. ἀλλὰ . . . Δα. εἰάν . . . τάλαντα E.C., paraphrasis below v. 161

163 ε . . . α νταλαντα Lef., ε. π (τ) α . . . σ . . . νταλαντα: Kör.] ἐπὶ τὰ χρυσίου τάλαντα (τάλαντα Lef.) E.C., Wil. // . . . α. τ. λωλειησ Lef., παγτο(ω)λωλειησ(ρ). ε Kör., παντοπωλεινσ' Ric.] παντοπωλεῖν σ' Ric. (παντοπωλεῖ Arn., cf. v. 170), ολομ' ἂν (ολομαι Kör.) E.C. // E.C. gives 163 b to Moschion, Kör. 163 b to end of 167 to Davus, so Sud. (to γραυσ v. 168). No indication of change of speaker preserved in MS.

164 ειν . . . Lef., σ λ(δ)εινε . . . Kör.] ὥρα φρονεῖν ἐστ' E.C., ἡ μνᾶς ἐκείνην Sud. // . ορακασιμ Lef., ηγορακασημε Kör.] ἡγόρακα E.C., ἡγόρακας Kör., σίτον πολύν (or συχρόν) E.C., ἡμῖν Kör., ἡ μέλονος Sud. // Δα. Μοσχίων . . . φρονεῖ E.C. (no indication preserved in MS. of change of speaker after v. 163)

165 νῆ τὴν Ἀθηνᾶν (or τὸν Ποσειδῶ) Kör., νῆ τὸν Δε' αὐτὴν Sud. // ωι καθε Lef., μωικαθεσ Kör.] ἐν πολέμῳ καθέσταμεν E.C., ἐν σταθμῷ καθεστάναι Sud.

166 . . τεμετα. τ 16 lett. αλλον:αι Lef., ε(σ,ο)(ν)τ'εμεταιντ'ε 13 lett. μαλλοναν Kör.] εἰτ' (σύ τ', οὐτ') ἐμέ ταυτ' Kör., ἔα διοικεῖν. δεῖ δε E.C. cf. v. 160, ἔλεγχ', ἀρέσκον δ' ἄλλο Sud., μᾶλλον ἀντικρυς (μᾶλλον ἂν Kör.) E.C., μᾶλλον ἂν λέγοις Sud.

167 . . . εκ ηγεγ . . . μελ λισεν Lef., . . . δεκ ηγερο . . . μελ (ρ)(ι)λια(ι) σεν Kör.] suppl. E.C., at end μόλις εὖ Kör.

168 γραυσ: Lef., . . ανσ: Kör.] γραυσί E.C., Schm. // τοιαστρ. εσθαρεσκε . . . ε Lef., τοιαστρι(ν)εσθαρεσκε . . . εσ Kör.] τοῖα στρίψε, μιανέ. Δα. σκεπτόν γ' εἰ σπείσομαι E.C. (no indication of change of speaker after -αρε preserved in MS.), τὸ γαστρίξεσθ' Arn., Kör., Schm., ἀρέσκειν ἐς τρίς ἐμέ καθ' ἡμέραν Arn., ἀρέσκει Schm., ἀρέσκει. δέσποτ' εἶναι δ' ἄξιος Sud.

169 ...εφαισειρηνητουτοις:μα Lef., ..
 μ'εφοσειρηνητουτοις:μα Kör.] φημ', ἐφ' οἷς
 (τῇδ' ἐφ' οἷς Leo) Kör., οἴμ' ἐφ' οἷς Sud.,
 εἶρηκα Arn., Kör., εἶρηκε Leo, τούτοις
 Lef. // Mo. μὰ Δία σὺ στρατηγὸς οὐκ E.C.
 cf. v. 160, μὰ Δία—οὐκ Kör., μὰ Δία,
 Δά', οὐκ ἐμπόρῳ Sud. // τούτοις: and pa-
 ragraphus below, MS.

170 ἦσθας Kör.] // τυροπῶλει Rob.,
 τυροπῶλει (= η) Sud., τυροπωλεῖ Lef. //
 καὶ τ. λ. Lef., καὶ τολοῖ Kör.] καὶ Lef.,
 τὸ λοιπὸν (or τὰ λοιπὰ) Kör., τελῶναι
 Sud. // ἐν πέδαις E.C., προσφερῆς Sud.

171 αὐταμεν.. Lef., ταυταμεντοι
 Kör.] suppl. Kör. // φ. σινευχ. ὡσδ Lef.,
 φ. σινευχθω. δ Kör.] φῆς ἴν' E.C., φῆσιν
 Lef., φασίν, Arn., εὐδρῶ σ'; E.C., εὐχθω
 Arn., ἀλλὰ, κτέ. E.C., φῆσιν· εὐχθω τάδε
 γενέσθαι σύμφορα Leo cf. S. 407, φασίν,
 εὐχθω· διὰ σ' ἐκείνη δηλᾶδ Sud.

172 ..εἰαρονα..αι Lef., .ικιαναπε...
 Kör.] suppl. Kör., οἰκίαν ἀπέλιπε Sud.
 // τροφίμει:..εἰμα Lef., τροφίμει:θειμ Kör.]
 τρόφιμει Lef., δεῖ μάλιστα μ' ἐπιτρέπειν
 E.C., μὰ τὸν Ἀπόλλω τῇδε γ' οὐκ Leo,
 δειματουμένην πρέπει Sud.

173 .ε...π.ραμυθ 9 lett. ν Lef.,
 ε...παραμυθεῖ Kör.] σοί γε E.C., ἐμέ
 γε Sud., παραμυθεῖσθ' E.C., Sud., ἐκέ-
 λους E.C., ἐκείνην Sud., εἰ δὲ μή, τότε ἐπι-
 ἔναι E.C., ὅσα πέπονθεν οὐσ' ἔτι Sud.

174 πτεροφορα] corr. Herw., Leo,
 Sud., χυλιάρχῳ; E.C.

176 Lef.

178 φράσαι Lef. // κομψὸς εἶ. Δα.
 πορεύσομαι Wil. (so Leeu. with πορεύο-
 μαι), confirmed by Kör., εἶ: MS.

179 προσμενῶ Lef. // πρόσθε τῶν θυ-
 ρῶν Arn., Leeu., Legr., confirmed by
 Kör. // ἐγὼ Arn., confirmed by Kör.

180 προσηλ...σ...ερασ Lef., προσηλ
 θ. γε...ερασ Kör.] προσῆλθον Lef., ἐσπέ-
 ρας Head., Hense, Herw., Kör., Leo

181 ε...ε Lef., ε...ρ(τ)ασε Kör.]

ἐπέσπασε Leo, ἐπείρασε Kör., ἐβάστασε
 Wil.

182 ἀηδῆς Arn., Crön., Head., Leeu.,
 Legr., Leo, confirmed by Kör. // οἶκεν
 Lef. // εντ Lef., εντ...ν Kör.] εντυχεῖν
 Arn., Head., Leeu.

183 εταιρ Lef., εταιρ.ισ.....λ.σ'
 Kör.] ἐταίραις Hense, Leeu., confirmed by
 Kör., ἐταίρα Sud., προσφιλῆς Leeu., Sud.

184 αρ.....η Lef., αρ.....
 κν(ν)...ν Kör.] ἀρ' Kör., ὥρα E.C., ἐστι
 Kör., ἀρέσκει Sud., ἀνῆκει or ἀραρε Wil.,
 ἀρα με δῶ Leeu., προσκυνεῖν Head.,
 Leeu., Sud., Wil., ἀρ' ἐξίλαστέον Sud.²

187 εστ'] corr. Crön., Head., Kör.,
 Legr.

188 μ...κκ.π.λου Lef., μοι.ε:καί πο'
 (α)λο(α)ι(υ)μσ(ε)ν Kör.] μοι Lef., σε
 Leeu., Legr., Leo, καὶ πάλαι Kör., μέ-
 νουσ' ἐμέ. E.C., μένουσιν· οὐκ Kör., μένων
 ἐγὼ Wil., καὶ ποθοῦμεθ' ἥ γὰρ οὐκ (οὐκ
 from next v.) Leo, κάπολοῖμην αὐτίκ', εἰ
 Sud. Rob. also transfers οὐκ to end of
 this v. // Mo. καὶ...ελθῶν Leo, Rob.,
 E.C., σε: MS.; no paragraphus is re-
 corded below v. 188

189 ουκειμ' ἀηδῆσ] οὐκ del., εἰμ' ἀηδῆς;
 E.C., οὐκ | εἰμ' ἀηδῆς· Leo, Rob., οὐκ ἀη-
 δῆς εἰμ' Crön., Herw., Sud., οὐκ ἀρ' εἰμ' αὐ-
 ταῖς ἀηδῆς. Leeu. // ...παισαν...ισ...ν.
 νταμ' Lef., .ιπαισαν.αισ...αρ.νταμ'
 Kör.] εἶπας αὐταῖς Leo, καὶ Leo, ἀρα
 Sud., οὖν Kör., παῖ Leeu., παρόντα μ'
 Leeu., Sud. // ἐνθάδε] ἐνθάδ': Δα. οὐκ. (οὐκ
 from beg. of v.) Sud., Wil.

190 ..εδενυντοι.υτολεγ'ελ.ων: Kör.]
 ἀγε δὲ Kör., νῦν Lef., τουτί Kör. (cor-
 recting τοιοῦτο of MS.), τοῦτο νῦν Wil.,
 λέγ' Sud., λέγ' ἐλθῶν Leeu., confirmed
 by Kör. // Kör., Rob. continue to Mos-
 chion. Lef. records paragraphus below
 v. 189 // ...ορασαστρεφ Lef., ωσoras
 αναστρεφω Kör.] Δα. ὡς ὀρᾶς (ὀρᾶς Lef.),
 αναστρέφω Kör.

191 ημεναισ ειδ Lef., ειμεναι σν . . ε πειν Kör.] suppl. E.C. // . . . ωμεν Lef., κ γιωμεν Kör.] βασανιῶ μὲν E.C., ἰῶμεν Kör. // Μοσ. εἰ μὲν . . . Kör. (no indication preserved in MS. of change of speaker after v. 190)

192 ἰδιον μαρτ.ν Lef., παρα καλλ (second λ stricken out) ω . . . ω . . . μαρ τ.ν Kör.] παρακαλῶ Kör., Δᾶδον τε E.C., Ἑρωτα Kör., μάρτυν Kör. // ∪ — lacking at end, σφόδρα E.C.

195 οικειωσ] corr. Sud.

197 προσέρχει Lef., confirmed by Kör.

199 μηκετι, θεν written above ετι, Kör.] μηθὲν ἔτι Kör. // φησ κηκοεν Lef., φησ κηκοεν Kör.] φησι(ν) Crois., Leeu., Leo, Sud., πῶς E.C., πῶς δ' Sud., ὥς Kör., ἥ δ' Leo, οὐκ Herw., Rob., ἀκήκοεν: E.C., Sud., ἀκήκοεν Lef.

200 ηκαισν] καὶ del. Crön., Ell., Head., Kör., Leo, Rob., Sud., σὺ del. Lef., ἡ del. Leeu., ἥ οὐ σὺ Sud., Wil., ἥ Lef., ἥ Crön., Kör., Leo, Rob. // αὐτὸν Lef. // Kör. continues to Davus (ἀκήκοεν: MS., but no paragraphus)

201 καταπέφηνγ' (-γα Lef.) Sud. // α . . . ηπρ] αὕτη Hous., Sud., αὕτη Kör., πρὸς ἡμᾶς Hous., Sud. // . . . γε] φεύγε E.C., πᾶν (or μάλα) γε Hous., φημί γε Kör., εὗγε Sud. // μῆωρασ] μὴ ὥρας Head., Sud., Wil., μὴ εἰς ὥρας Leeu.

202 . . σ'] φησ' Head., Sud. // ἰκοιο] // αλῆ 10 lett. βα . . . ζε Lef., αλλ' 10 lett. ισα . . . ζε Kör.] ἀλλ' (Kör.) ἐς φθόρον σὺ νῦν E.C., ἀλλ' ὥς τάχιστα νῦν Kör., ἀλλ' ἐκ φθάρῃθι καὶ Sud., Mo. ἀληθές: Head., Sud., βάδιζε Lef., ἐκβάδιζε Sud. No indication of change of speaker is preserved in MS.

203 ἐκποδῶν Rob., confirmed by Kör. // Lef. χ. Kör.] ἀκοιε δὴ νεν E.C., ὦν ἔθιγες ἄρτι Sud.,

ἀληθές; ἥ δὲ Leo // . . . απ . . . ρπαστ' ἐκμ. αυ Lef., γαντ' α. ηρπαστ' ἐκμεσον Kör.] πάντ' Leo, ἀνήρπαστ' ἐκ μέσου Kör. // E.C., Sud. continue after ἐκποδῶν to Davus, Kör., Leo give to Moschion. No indication of change of speaker preserved in MS.

204 δρ ν Lef., . . . φ. δρρ(α) . σ. ν Kör.] ὥς ἐφεδρένειν E.C., ὥς ἐφεδρον οὖν Sud., οὐκ ἐμ' ἄρ' οὐθὲν Leo, ἡ σφδδρ' (σφδδρα or σφδδρους Kör.) ἐκ τοῦ νῦν Rob. // παροντσοῖδε . . . Lef., παρον τας' ἡδὲ . . . Kör.] παρόντα σ' Kör., παρόντος Rob., ἥδεσαν E.C., ἡδίκει Leo, ἡδέως Rob. // Δα. (continuing) ὥς . . . ἥδεσαν. Mo. μαστιγία, E.C., Δα. (continuing) ὥς . . . ἡδίκει. Mo. μαστιγία Sud. Leo, Rob., Schm. continue to Moschion. No indication of change of speaker is preserved in MS.

205 σαι] ἄρα γελάσαι E.C., σέ γ' ἐπιπαῖσαι Rob., τοῦτο φῆσαι Leo, οὐ πέπεισαι Kör., ἀπολόγησαι Sud. // μοι — E.C., μοι: Leo // γέλοισιν: E.C., γέλοισιν. Kör. // Mo. (continuing) -σαι μοι (μαστιγία: MS.). Δα. γέλοισιν . . . μήτηρ Kör. μοι: MS., Mo. (continuing) τοῦτο φῆσαι . . . γέλοισιν. Δα. ἡ . . . μήτηρ Leo

206 κουσσαναντ σι(σι very uncertain Kör.)πραγμ'] εἰσάγειν ἄκουσαν αὐτὴν (ἄκουσαν αὐτὴν Leo) καὶ τὸ πρᾶγμ' (πρᾶγμ' Lef.) E.C., τῶδε ποῆσ' ἄκουσαν αὐτὴν φησι πρᾶγμ' Leo, οὐ ποεῖν (or εἴ τι δρᾶν) ἄκουσαν αὐτὴν. φησι. πρᾶγμ' Sud., ἄλλο τι διοικοῦσαν αὐτὴν φησι πρᾶγμ' Wil., ἐκοῦσαν Kör.

207 σ Lef., σ Kör.] εἶπας ὥς Kör., σὺ δὲ τόθ', ὥς Leo, τί σὺ λέγεις: (or πῶς, ὃ φῆς.) Sud., σὺ, μιάρ', ὥς Wil. // ἐλθεῖν Leo, confirmed by Kör. // ἐγὼ δ'] ἔγωγ' Kör. // Kör., Leo, Rob. continue to Moschion, Δα. τί σὺ λέγεις: Mo. πέπεικας, κτέ. Sud. (no indication of change of speaker preserved in MS.)

208κ'] ὡς πέπεικ Kör., *δτι πέπεικ* Sud., *σοῦ τόθ' (σοῦ μὲν Leo) ἔνεκ* Leeu. // *εκ...ν* Lef., *εκει.ην* Kör.] *ἐκείνην* Sud. confirmed by Kör. // *γὼ μὲν οὐ* Head., Leo, confirmed by Kör.

209υδο...οφ..... Lef., ... υδο...οφ.εμου Kör.] *μηδαμοῦ δόκει λάθρα μου* E.C., *πολλαχοῦ δοκεῖς σοφῶς μου* Leo, so w. *δοκῶν σαφῶς* Sud., *πολὺ κατὰ ψεῦδος σοφὸς σὺ* Rob., *πρὶν ἐδόκεις μὲν πολλάκις ἐμοῦ* Sud. // *καταψευδος* Lef., *κατα(ε)ψευδο(ε)σ* Kör.] *καταψεύδεσθ' Leo*, Sud., *κατὰ ψεῦδος* Lef. // *ἐμοί* E.C., *ἄγαν Leo*, *λέγειν* (with *κατὰ ψεῦδος*) Rob., *Δα. ἐγὼ*: Sud. No indication of change of speaker preserved in MS.

210 Ca. 17 lett. σ Lef.] *ὅς γε (οὐ σὺ Kör.) καὶ τὴν μητέρ' αὐτὸς (οὐ μὲν οὖν τὴν μητέρ' αὐτὸς Sud.) Leo*, *νῦν γε μὴν τὴν μητέρ' αὐτὸς* Sud., *πῶς με νῦν δὴ σοι νομίζεις* Rob. // *συμπε...αι* Lef., *συμπεπ...ραι* Kör.] *συμπεπεικέναι* Leeu., Sud., *συμπεποιθέναι* Rob.

211 In r. marg. ΔΑ]

213 In r. marg. ΜΟΞ Kör.]

214 Over *εἰεν ΜΟΞ*] // *ποῖ*] *παῖ* (continuing to Mosehion) Sud. (*βάδιζε*: MS.) // In r. marg. ΔΑ]

215 μ..(.)*μαρρονεισει*: Lef., Kör., μ...*μακραν* Ric.] *μῶν* (Leeu.), *μάρ', ὀνήσει* E.C., *μέγα, μάρ', ὀνήσει* Sud., *ἄγε* Rob., *μάλα* Leo, both with *μαρὸν εἰσει* Lef., *μὴ μακράν, εἰσει* Kör., *μένε, μαρὸν εἰσει* Sud.

216 μ..ρ.σε.μεγνον Lef., μ.αρ.σει *μεγνον* Kör., μ.κραετιμεγνον Ric.] *μαρὸς εἰμ', ἔγνων* Ell., Hous., Leeu., Leo, Sud., *μαρὸς, εἰ μὴ ἔγνων* Wil. // *Δα. μὰ τὸν Ἀσκληπίον, κτέ.*, Ell., Head., Leeu., *πρὸς με*: MS. Kör.

217 ον...μ...αν Lef., ον...ωγ'.αν Kör.] *οὐκ ἔγωγ', ἐὰν (ἐὰν Arn., Leo) Kör., οὐδαμῶς, ἐὰν Arn., οὔ, τὰ πάντα γ' ἂν* Head., *οὐκ ἔγωγ', ἐὰν γ' Sud.*

218 μ....α...ισ Lef., μ....α.αισ Kör.] *διατελεῖν σ' E.C., μοι φράσαι σ' Leo*, *μηχανᾶσθ' Rob.*, *μέγα φρονεῖν σ' or μεταλαβεῖν* Sud., *βαστάσαι σ' Kör.* // *ἐξ...πιανομησ* Lef.] *ἐξ ἐπιδρομῆς* Head., Leo, confirmed by Kör.

219 π.....] *πρότερον* Sud., *πρότερον ἢ* Head., *πρὶν τὰδ' Wil.* // *σουγ.*] *σοῦ γε* Lef., *σοῦ τε* Leo

220 13 lett. εἰσ Lef., 10 lett. *ητρισ* Kör.] *οὐ γάρ ὡς αὐλητρις* Sud.

221 11 lett. *θαῖσ* Lef., *ισ* Kör.] *ἤλθε. Mo. νῦν δοκεῖς Leo*, *Mo. ἀπίθανον δοκεῖς (δοκεῖς Leo, Sud.) Schm., δέξεται. (Sud.) Mo. θέλεις Kör.*, *σοῦ γ' ἐρᾷ. Mo. δοκεῖς Rob.* No indication of change of speaker at end of v. 220 or at beg. of v. 221 is preserved in MS. // *τι πάλιν. Leo*, *τί πάλιν*: Lef., Kör., *τι πάλιν*: Leeu., Rob., Sud. // *δο* Lef., *δοκί(ν)* Kör.] *δοκίμασον* Leo, *ἀσμένως* Rob. // *πάλιν*: MS.

222οι..... Lef., — *ιν* Kör.] *ἦδε σοι πάρεστιν (or γάρ ἐστιν) E.C., ὦδ' ὁποῖον ἐστιν Leo*, *πάν ἐτοιμόν ἐστιν Sud.*, *οἷσθ' ὁποῖον ἐστιν* Wil.

223ναρ.... Lef., ονφλναρ.... Kör.] *οὐ φλυάρῳ* Leo, *οὐ φλυαρῶ* Kör., Rob., *τόν τ' Kör.*, *πρὸς γ' Rob.* // *εἰ σὺ* Lef., *εἰ σὺ* Sud.

224ρασθε...λει Lef., ...ερασ β(θ)ο(α).λει Kör.] *ἡμέρας (Leo) σ' ἔδει* E.C., *ἡμέρας βούλει or βάλλει* Kör., *βούλει, i.e. καταλείπειν τὴν οἰκίαν* Leo, *στελεῖ* Sud. (formerly), *ἡμέρας βραχεῖ* Sud. (now), *σκελεῖ* Schm., *μενεῖς* Leeu.

225 ...ντ' | ταῦτ' E.C., τοῦτ' Lef., πάντ' Byington // *παρε...ει* Lef., *γαρε...ει* Kör.] *γάρ Kör.*, *δλα δεῖ* E.C., *σε δεῖ* Leo, *ἐμὲ δεῖ* Kör., *ἔτ' ἔδει or ἐθέλει* Sud. *ποῦ*] *ποῖ Kör.* // *πεδησας*] *σε δῆσας* Schm. *πεδῆσας* Lef. // *κατα* Lef., *κατα.ιπ* Kör.] *καταλίπω* Leo, *καταλιπὼν* Kör.

226 .με Lef., .αε Kör.] *Δᾶε* Sud., confirmed by Kör. // *περιπατεῖ...εἰσμε*

Kör.] περιπατεῖν Lef., ποεῖς με Leeu., Leo, Sud.

227 οὐκ . . . ηθεσ Lef., ουκ(ν) . . . ηθεσ Kör.] οὐκ ἀληθές Leeu., Sud., confirmed by Kör. // . . . δ. λ. ασ Lef., . . . δε(ο)λελα . . . κασ Kör.] πρὸς με λελάληκας Kör., ἀληθές — Δα. πῶς δέ; Mo. λελάληκας Sud. A change of speaker in or at end of v. is indicated in MS. by paragraphus below

228 . . . ορυ λου Lef., . . . θο ρυ λω(ου) Kör.] μ' ἀθροῦβως Sud., με θορυβῶν Leeu., Legr., μεταβαλοῦ Wil., παρακαλῶ Kör., ἀναβαλοῦ Sud. // Lef. assumed the change of speaker at the beginning of the v., πάλιν MS.

229 παρ. λθε:] πάρελθε Leeu., Legr., Leo // ρασε. Lef., ρασει: Kör.] σὶτ' ἀγοράσει: E.C., τοῦτο δρᾶσω (without change of speaker) Rob., Πυθαγόρας ē. Sud., σὺ δ' ἐνεχυράσει: Schm.

230 εχοντα Lef., εχειντο Kör.] ἔχοντα Lef., ἔχειν τὸ Kör. // π α . . . και. ο (παισκαί?) Kör.] πλήρες δν τε τοῦτ': ἐμοὶ δ' E.C., παράγ' ἐγὼ (or παράγε δή) τὴν μητέρα Sud. // δ' transferred from next v. by Leeu.

231 δ' εἰσιων] // κ . . . τι Lef., κλ(α) . . . τι Kör.] κλίθῃτι E.C., καλῶ (or κάλει) τί Sud., κάμοι τι Wil., καλόν τι Schm., καλῶς τι Leeu., Leo (space insufficient, Kör.) // ουνδ. ορθωσ Lef., ουν διορθωσ . . σ Kör.] συνδιορθώσεις Sud., οὖν διορθώσεις Kör., διορθωσ- Leo, διόρθωσον Leeu. // ταχύ Leeu., Leo, μέγα Sud., παρών Wil.

232 καιν Lef., καιν Kör.] καὶ νῦν τρέμων Leeu., καὶ νῦν δέει (δέει Sud.) Schm., καινῶ δέει Sud. (formerly), καὶ νῦν ἔτι Sud. (later), καὶ νῦν λαλῶν Leo // The changes of speaker are indicated in MS. by paragraphus below v. 231 and so:

233 ευκρε Lef., ευκρε(ο)μη Kör.] εὐκρεμή Rob., Schm., Sud., εὐτρεπῇ Leeu., εὐχερῇ Sud. (formerly), εὐκρινῇ Wil.

234 ff. The speaker of vv. 234-240 was recognized as Sosias by Arn., Leeu., Legr., Rob. Sud. gives the passage to a second servant of Polemon. A change of speaker at end of v. 233 is indicated in MS. by the paragraphus

235 ἴνα]

236 ακαρησ] ἀκαροῦς Leeu.

239 κακοδαιμον' οὐτωδ . . . ογγεν Lef., κακοδαιμον' οὐτωδε(ι, η) . . . οτην Kör.] κακοδαιμον' οὔτω. (so Head. w. οὔτω, Leeu. w. οὔτω) δῆλος ἦν E.C., δεσπότην Head., διέφυγ', Leeu. // ἐνύπνιον Crois.

240 οιδ' ὥτησπ . . . σ Lef.] οἶδ' Lef., ἐκ τῆς προτέρας Leeu., ᾧ τῆς προτέρας Crois., ᾧ τῆς πίκρας Crön., Head., Sud., all continuing to Sosias, Rob. gives ᾧ . . . παραφανέις v. 245 to Habrotonon, Kör. to "Donax" (see on v. 252), Wil. to Doris (no indication of change of speaker within the line preserved in MS.)

241 Δα. ὁ ξένος . . . παραφανέις Leeu. (no indication of change of speaker at end of v. 240 preserved in MS.) // παντελῶς Lef.

242 ταυτο Lef., τα(ο)υτο . . Kör.] τουτονί Head., Leo

243 καὶ τὸ] τὸ δέ as quoted (to δεσπότην) in schol. Aristoph. Plut. 35

244 . ν] ἂν Herw., Leo // πάλιν Head., Herw., Leeu., Leo, ποτε Sud.

245 παγ Lef., . ιαν Kör.] οἶαν Head., Leo, confirmed by Kör. // γαραφ Lef., παραφ Kör.] παραφανέις Leeu., Leo, confirmed by Kör.

246 ff. Given to Polemon (to μεγάλα v. 251) by Leeu.¹ Kör., to Sosias by Leeu.² Rob., Schm., Sud. A change of speaker at end of v. 245 is indicated in MS. by paragraphus. In l.

marg. a flourish (coronis) marking end of scene Kör., ζ Lef. = ΩΣΣ Sud.

247 . . . κατ' Lef., . . . κατ' Kör.] ἀφή-
κατ' Herw., Leeu. // ε. ρτησθ. . σ Lef.,
εξωτησθ. σ Kör.] έξω τῆς θύρας Herw.,
Leeu., Sud., confirmed by Kör. // . . . ας
Lef., . . . (ν, π) ας . . . i Kör.] τὴν ἀθλίαν
Leeu., τὸν ἀθλιον Sud.

248 τιοσαρν. . μ . . . σθ γα
Lef., . . . ρικι(τ) τι(ι) οσεργ. ζομ . . . σ . . . γα
Kör.] ἡ περικερεῖς ὀργιζόμενος ἄλλην κόραν:
E.C., ἐργαζόμενος Kör., ἐπικίρκος ὀργιζό-
μενος αὐτὸς γίνεται Schm., ὁ μὲν ἀρτίως
ἀφικόμενος θαλθθήσεται Sud., ἀνάτιος
ῥαβδιζόμενος ταχὺ κλαύσεται Rob. // Vv.
248—μεγάλα v. 251 given to Sosias by
E.C., others continue to the preceding
speaker. No indication of change of
speaker is preserved in MS.

249 οἰχεθ'] ῥχεθ' E.C., οἰχεθ' Lef.

250 φράσας' ἡμῖν μακρὰ Leo, con-
firmed by Kör.

251 μάντιν ὁ στρατιώτης Leo, con-
firmed by Kör. // At end λ (not κ)
Kör.] λαμβάνει E.C., ἀρα τρέφει Sud.,
λήφεται Schm., Wil., ἔλαθ' ἔχων Sud.
// Leeu., Sud. give μάντιν . . . τι to
Davus, Kör. to "Donax," Rob. to Ha-
brotonon. μεγάλα: and paragraphus
MS.

252 τοῦτον Rob., τοῦτον: Leeu. //
In r. marg. ΗΟ Kör., not reported by
Lef., ΔΕ Zucker, only traces of letters
. . Ric. // Leeu.¹, Kör.¹ give κόψω τὴν
θύραν to Polemon, Leeu.², Rob., Sud. to
Sosias, Kör. now to "Donax." τι: and
paragraphus MS.

253 ff. Leeu.², Sud. give the parts
to Davus and Sosias, Leeu.¹ (also Mn.
XXXVII, p. 120) and Kör.¹ to Davus
and Polemon, Kör. now to "Donax"
and Sosias.

253 . . . ρε Lef., γαρ. . . ῥσ Kör.] γὰρ
ἔχεις: Sud., confirmed by Kör. // Σω.

τί γὰρ ἔχεις Sud. (no indication in MS.
of change of speaker after βούλει)

254 τι ν Lef., τι . . . ολ' (?) ορ(ρι,
ρη). ιρ Kör.] τίς με λαιδορεῖ; E.C., τί στο-
λον αἰρετε Leo // Δ change of speaker
at end of v. 253 indicated by para-
graphus; double-point after ἔχεις not pre-
served. Leeu. gives both vv. to Davus

255 προγε ν Lef., προσθε . .
. . . εμεβ(ρ) . . i Kör.] πρὸς θεῶν Leeu.,
Sud., ἐλευθέραν Wil., φέρετε (or φέρεis)
βίαν: E.C., πρότερον δυντε ἔμφρονες Rob.,
πρὸς θεῶν. ἡ ἑλληβοριᾶς: Leo, πρὸς θεῶν
καὶ δαιμόνων Leeu. // ἀπονερόσθε; E.C.,
πρὸς θεῶν Wil., Σω. (continuing) ἀπονε-
ρόσθε . . . κατακλείσαντες E.C. (a change
of speaker in or at end of v. 254 indi-
cated in MS. by paragraphus), Σω. ἀπο-
νερόσθε . . . κατακλείσαντες Kör., Sud.
gives 254 a to Sosias, 254 b to Davus

256 γε . . . β . . . τ Lef., προσβ . . ντ . .
κ(β)υρ . . . Kör.] πρὸς βίαν (Kör.) τοῦ κυ-
ρίου Leo // Σω. ἔχειν . . . κατακλείσαντες
Sud. (no indication of change of speaker
preserved in MS.), others continue to
preceding speaker

257 τολμᾶτε κατακλείσαντες Leo, con-
firmed by Kör. // . . . σπ Lef., ὥστι
Kör.] ὥς τηρούμεθα E.C., ὥς τί (Kör.)
τεχνώμενοι Leo, ὥς τι παιδίον Leeu., ὥς
τί δὴ τάδε: Wil., ὥς τί, δύστυχες Sud. //
Δα. ὥς τί to end of v. 258 Kör., κατα-
κλείσαντες: and paragraphus MS.

258 οστ . . . Lef., οστ . σ . ισηπο(ε)
Kör.] ὅστις εἰ σύ Leo, confirmed by Kör.,
περιφανῶς Leo, σὺ πῶποτε: Sud.

259 εκεινη Lef., Kör., εχεινη Ric.]
ἔχειν ἡμᾶς χολήν Wil., ἡμᾶς ὀρᾶν Leo,
ἡμᾶς ἰδεῖν Sud., Kör., ἡμῖν μέλειν Leeu.
// (Change of speaker indicated in MS.
by paragraphus below v. 258

260 το Lef., το . . . βο(ε) Kör.] τετρω-
βόλους E.C., Sud., τόσον (or τοῖνον) ῥῶα
Kör. // εἶναι: and paragraphus MS.

261 στανδε] *δταν δ' ό E.C., δταν δέ Lef. // τοιον... λθ' Lef., τοιον... λα Kör.* τοιούτους λαμβάνη Schm., τοιούτους παραλάβῃ Sud.

262 ἡ E.C., ἡ Lef. // μαχοῦμεθ' ὑμῖν Kör., μοιχὸς μεθ' ὑμῶν Lef. // .η...ε Lef., ἡδ...ε...π Kör.] Σωσ. ἀνοσίῳ E.C., (no indication preserved in MS. of change of speaker after ὑμῖν but paragraphus below) // In r. marg. a cross by a later hand, Kör.

263 πραγματασ. σ' ελεον θ lett. *τεδν. πε Lef., πραγματα(ι,ο)σ. σελεου... ροστο. τζδ' ηπεσ Kör.]* suppl. E.C., πράγματά γε σ' ἐλέου τ' ἀξία κακά τε διέπειν Rob. // Δα. ἐς δλεθρον... αὐτήν v. 265 E.C., Schm. gives vv. 263 ff. to Sosias

264 8 lett. *ελθ' Lef., σ... πτοσ... ελθ' Kör.]* ἐς δλεθρον ἔλθ' E.C., ἀπελθ' Rob. // αν... αριων: Lef., αν... π(σ)α(ε) .. αριων: Kör.] ἀνδρῶν γελοίων E.C., ἀνθρωπε παριών Rob., Sud., παιδαρίων Kör., πελταρίων Leeu. // οἰκέτα E.C., οἰκέται Sud.

265ε.....αρ..... τουτ' ἔχειν Lef., ...σι..... παρ..... ρλογειτ' ἔχειν: Kör.] οὐ λήψετ' αὐτήν. ἄρά γ' E.C., ὁμολογεῖτ' ἔχειν Kör. // Δα. (continuing) οὐ... αὐτήν. Σω. ἄρά... ἔχειν: E.C. (no indication preserved in MS. of change of speaker within the line)

266 οἰκ 10 lett. *εν... ματινας. Lef., ουκ(κ) 9 lett. τ(γεν)... ηγματινας Kör.]* οὐκ ἔσθ' ὅτ' ἐπ' ὀσ' — εἴ γε μένυμαί - τινας E.C., - ἡγμαί τινας Kör. // Δα. οἰκ... ὑμῶν Kör., ἔχειν: τινας (:? Kör.), and paragraphus below v. 265, MS.

267 ὕμων..... ασ Lef., ὕμων... ..μασ Kör.] ὕμων: πόθεν "ἡμᾶς": (ὕμων Lef., ἡμᾶς Kör.) E.C. // Kör. introduces change of speaker after ὕμων (ὕμων: ? and no paragraphus reported below the line in MS.)

268 ...κ. ποσ Lef., ... λρ(η) ποσ

Kör.] παραληρεῖς E.C., τίς ὁ λῆρος; Leo, παρ' ἀκαρὲς Sud.

269 Lef.

270 πονη...ν Lef., πονηρον Kör.] πονηρόν Leeu., Leo, confirmed by Kör. // μοιχόν: and paragraphus MS.

271 ε... νεισ Lef., εικ... νεισ Kör.] εἰ θρηνεῖς E.C., εἰ κρίνεις Leo, ἔτι δάκνεις Rob., ἐπιμένεις Hous., εἰ χαίρεις Sud.

272 ταπελτραν... Lef., ταπελτρι(ε) χ...σ... Kör.] τὰ πέλτ' ἔχοντες Head., τὰ πέλτ' (Head.) ἔχουσιν (written ἔχουσιν) Kör., πελτάρι' ἔχοντες Leo, τὰ πελ-τάρια δὴ Leeu. // Change of speaker indicated in MS. by paragraphus below v. 271

273 κα. Lef., καν Kör.] κᾶν Arn., Crön., Legr., confirmed by Kör. // τε-τρωβόλους Arn., Crön., Head.

274 καλ. ισ: Lef., καλεις: Kör.] κα-λῆς Arn., Crön., Legr. // σκατοφαγοσει: πολιν Kör. (πάλιν Lef.)] εἰ σκατοφάγος. οἱ πόλιν (πόλιν Kör.) E.C., ὡς σκατοφάγος εἰ Head., Leo, σκατοφάγος τις εἰ Leeu. // Change of speaker indicated in MS. by εἰ: and paragraphus

275 ..χουκ... ρμε... οι Lef., ωχ' ου καλωσμε... σοι För.] οὐ καλῶς περιττοί (or μεγαρτοί) E.C. (οὐ a scribal correction of ωχ = ουκ), "Ὡχου καιομένην σου Sud., οἰκοῦντος ὥχροῦ, καθά με δεῖ, σοῦ Schm.

276 σαρκαλλ' σάρκ', ἀλλ' Lef., σά-ρισσαν Wil. // .(.)σ Kör.] τίως Leeu., ὡς Kör., Wil. // Δα. ἀλλ' to end of v. 277 Leeu. Change of speaker after σάρκ' not indicated in MS., but paragraphus below

277 εοικασχ... μντ... ε. φσιασ Lef., εοικωσαι(ν)... σ(μ)αιτ... σ. ωσιασ Kör.] εοικεν ἀνδροφαγεῖν ὁ E.C., Σωσίας Sud., εοικ' ὧσαι πτάκας αὐτοῖς Σωσίας Schm., εοικ' ὀπλίσαι ποτ' (or ὧσαι ποσιν) αὐτοῖς Σωσίας Sud. // Arn. gives to Doris (no

indication in MS. of change of speaker at end of v. 276)

278 ff. Kör. recognized the speaker as Polemon and interpreted the passage as an imaginary conversation. Arn. and Leeu. assign parts to Sosias and Doris (so also Kör. in ed.), Rob. to Habrotonon and Sosias, Sud. to Pataecus and Doris

278 .ε. μενειπρο . . . σοιδωρωνγκτισοι Lef., ..μενειπρο. . . (.)σοιδωρισ. ιεκκτισοι Kör.] σέ (i.e. σοι corrected to σέ) μένει Rob., προερῶ σοι E.C., προλέγω σοι Arn., Δωρί Leo, μέγ' ἐκτεῖσαι E.C., σὺ μὲν εἰ πρόσει μοι, Δωρί, μέγα τί σοι (formerly Δωρί, κεκτῆσει) Sud., μένει, προλέγω σοι, Δωρί, μέγα τί σοι Schm. // κακόν. E.C., Schm., κακόν δῶσω Kör., Sud.

279 . . . σω Lef., . . . ο(οr. ω)σω Kör.] φήσω E.C., πρόσω Schm., δῶσω Kör. // τούτων and αἰτιωτάτη Lef.

280 ..τῆσομαιο Lef., ..τῶσονται Kör.] οὕτως θναιο Hous., confirmed by Kör. // λεγ'οτι] λέγε, τί E.C., λέγ' ὅτι Lef. // Kör. continues to Polemon (αἰτιωτάτη: MS.), Leeu. gives vv. 280 and 281a to Doris

281 δέισασα Hous., Leeu., Sud. // καταπέφενγε: Legr. // Kör. continues to Polemon (καταπέφενγε: and -σασα: MS.), Σω. πρὸς . . . δέισασα: Leeu., Rob., Sud., πρὸς γυναῖκά ποι: δέισασα: Schm.

282 δέισασα Leeu., Sud. // μυρρηνην]

283 τὴν Leo // οὕτως μοι γένοιθ' Leo, confirmed by Kör.

284εἰσ. Lef., (.)εἰ Kör.] ἔμ' ἔλιπεν (written ἔλιπ') Leo, ἀπέλιπεν Schm., ὅπερ εἶπον Kör., after ὡς εἶπον Rob. // ἐνθάδε Kör.

285 ..ν. . . οἱ. νν. . ν Lef., ..μ. . . οἱ. . νν. . ν Kör.] τί μὴν ἔμ' αἰσχύννειν E.C., πάνθεινον οὖν' καὶ νῦν Rob. // παντελῶς Rob.

286 απ. . . επε. . . ραι. ενδη Lef.,

απ. . . ερ(θ)ε. . . ναι(γ) . . λ. . . . ενδηλ Kör.] ἀποφθερεῖ, γύναι: δολοῦσ' E.C., εὐδηλος εἰ Kör., εἰπεῖν πεφευγῆναι γ' ἐκείσ' εὐδηλον οὖν Rob.

344-362 Alternation of speakers indicated in MS. as follows: paragraphus under 345 (end of v. broken); μεθύεις γάρ: 348; μέλλον: 350; πείσθητί μοι: 351; paragraphus under 352; ἐπισήμνην: and paragraphus 353; κράτος [:] 356; ἐξέλλουσιν: (C.) and ἡγεμών: (C. and L.) 357; ἀπελθ': and ἀπέρχομαι: (C.; in L. the v. is broken) 358; σοι: and paragraphus (C.; v. broken in L.) 362

Distribution of speakers: 344: Σωσ. ἐκείθεν . . . στρατόπεδον Kör., to Habrotonon Schm.; 346: Πατ. κάθειδ'. . . γάρ Kör., Arn., Leeu., Schm., Sud., to Polemon Rob.; 348: Σωσ. ἦπτον . . . μέλλον Rob., Sud., to Polemon Kör., Arn., Leeu., Schm.; 350: Πολ. εὖ . . . μοι E.C., to Pataecus Kör., Arn., Rob., Sud., to Habrotonon Leeu., Schm.; 351: Σωσ. τί . . . ἐμοί E.C., to Polemon Kör., Arn., Leeu., Rob., Schm., Sud.; 352: Πολ. ὀρθῶς . . . ἐπισήμνην E.C., to Pataecus Kör.¹ (no change of speaker indicated in MS. at end of v. 351: change of speaker in or at end of v. 352 indicated in MS. by paragraphus below), Πατ. ὀρθῶς . . . ἐρῶ. Σωσ. 'Αβρότονον, ἐπισήμνην Arn., Rob., Sud., 'Αβρ. ὀρθῶς . . . ἐρῶ. Πολ. (Πατ. Schm.) 'Αβρότονον, ἐπισήμνην Leeu.; 353: Πατ. εἶσω . . . ἄγει Arn., Rob., Sud., Kör.², to Habrotonon Kör.¹, Leeu., Schm.; 355: Σωσ. κακῶς . . . κράτος Kör.², to Habrotonon Arn. (no indication in MS. of change of speaker at end of v. 354), Πολ. κακῶς . . . ἐξέλλουσιν Kör.¹, Leeu., Schm. (κράτος[:] MS.), Σωσ. κακῶς . . . ἡγεμών Rob., Sud. (κράτος[:]) and ἐξέλλουσιν: (MS.); 356: Πολ. οὐτοσί . . . ἐξέλλουσιν (as question) E.C., to Habrotonon

Kör.², to Sosias Arn.; 357: Σωσ. οὐκ ἔσθ' ἡγεμῶν Kör.², to Habrotonon Kör.¹, Leeu., Schm.; 358: Ἀβρ. πρὸς . . . ἀπελθ' E.C., to Polemon Kör., alii; Σωσ. ἀπέρχομαι Rob., Sud., to Habrotonon Kör., Arn., Schm.; 359: Πολ. ὦμην . . . σοι Kör.¹, to Sosias (continuing) Rob., Sud., Kör.² (ἀπέρχομαι: MS.)

344, 345, 347 Kör.

348 .ητον] νῆ τόν Kör., ἦττον Sud. // ἦττον Kör., ἦττον; Sud. // ὥσ corrected to ὅσ] // πεπωκαῖσω]

349 κοτυλην] κοτύλης Kör., πέπωκ', ἴσως κοτύλην Arn.

350 μέλλον; Rob., μέλλον. Kör.

351 πείσθητί Kör. // ἐμοί] ἐμέ Kör.¹

352 νῦν ἐγὼ Kör.¹, νῦν ἐγὼ Arn.

354 ἀγεί] ἀγεις Kör.¹

355 σετ' (δει? Wilcken) πολεμεισ written by corrector over διοικεῖσ] διοικεῖς Kör., πολεμεῖς σὺ Rob. // διαλυεται, corrected first to διαλυσεται, then to διαλυετε or διαλυσετε] διαλύεται Rob., Schm., διαλύσεται Kör., Arn.

356 δέον (or ἔξον) Kör. // κρατοσ. ουτοσι] κράτος[:] οὐτοσι Kör.

357 . . . σαμ' C. Lef., . . . κοσμ' C. Kör., ο. αταικος L. Wile.] ὁ Wilcken, Πάταικος Kör. // ἐξέδλυσιν: C., : om. L.]

358ων C., . ροστων L.] πρὸς τῶν Lef. // ἀνθρω. α. . λ L.]

359ε C., ὠμηνσε L.] // τι C., τι L.] // καίγα 8 lett. on L.]

360 C., . χεις L.] ἔχεις Leeu., Wil. // χ. . . .μον L.]

361δυσ' C. Lef.,αιτ' C. Kör., δύνασαιτ' L.] δύνασαι τ' Kör. // ποισ L.]

362 . . . καστρι' C.] // ησχυνθησ' C.] // τισο L.]

363 . . ἔεν C. Lef., . . μεν C. Kör.] εἰμέν Κορ. // τοισιτ' C., τρ. . . . τ' L. . . ηνω C., ην (om. ω) L. ᾠ del. White, confirmed by L. // Paragraphus below in C.

364 γ. . . γοσ L.]

365 f. λεγ. . . L.] // παταικει: C. Lef., παταικει C. Kör., πατα. . . L.] Πολ. (continuing) διαφέρει . . . ταύτην Kör., to Pataecus Lef., Πατ. διαφέρει . . . βόα Rob. (ταύτην: C., L.), Πατ. διαφέρει δέ τι. Πολ. ἐγὼ . . . ταύτην Sud. (no indication in MSS. of change of speaker after τι)

367 οἶα C. Lef., οδο. . . . μ. ι C. Kör.] ὁ δούς Wil., ἐμοί Kör., confirmed by L. // τίς; αὐτή. Lef., τίς αὐτή; Rob., continuing to Polemon (δούς: L.)

368 ηρε. . . . ντη L.] // ταχα. . . . σ C., ταχα. . . ωσ L.] τάχα Lef., τέως Head., Rich., Wil.

369 ἀπεληλυθ' ου C., ἀπεληλυθε. . . L.] ἀπελήλυθεν δ' οὐ Leeu., ἀπελήλυθ' οὖν οὐ Head., Kör., Leo, Rich., Wil., ἀπελήλυθ' οὐχι Crön., Head.

370 αὐτῇ Lef., αὐτή Wil. // τιφ. . . . L.]

371 λ. . . . πηκασ L.] // ερεισ C. Lef., L., εραισ C. Kör.] ἐρεῖς Lef., ἐρᾶς Leeu.

372 . ρ. . οι. σ L.] // ωσθ' C., L.] ὡς Head., Wil. // π. . . .εισ L.]

373 ληκτο. . . . L.] // : ποιφερει γαρ: C. Lef., ποιφερει γαρ C. Kör., ποιφερει γαρ L.]

376 ερων. . . τ' L.]

377 απο. . . οσ L.] // εγκα L.]

378 ποτ. . . θησ L.]

380 ταδικημ. . . . μαδε: C., ταδικημε γκλημαδε: L.] τὰδικημ' ἔγκλημα δέ C. rois. (who, however, gives ἔγκλημα δέ as question to Polemon), punct. Kör., H. L., ἔγκλημα δέ Wil.

381 Punct. Kör. // In L. paragraphus, om. C.

383 καταλε. . . πεμε L.]

384 παταικει L. // ουτ. . . . δοκε. L.]

385 πολλ. . . . L.]

386 αὐτῇ, πρότερον Leeu., αὐτῇ πρότερον, Kör. // διαλ. . . . L.]

387 πρε. βευσ. . . L.] // μοιδοκεισ C., μο. L.] μοι δοκεῖ Crois., Herw., μοι δοκεῖς Lef., μοι δοκῶ Wil. // In r. marg. PAT C.]

388 ορα. . . L.] // λεγ. . . L.] // In r. marg. ΠΟΛ C.]

389 πατ 10 lett. σ: L.] // παταικε. . . L.] // Πατ. μετρίως Lef., Rich. continues to Polemon (:μετρίως: C., — ἰως: L.) // In L. paragraphus, om. C.

390 σ. ωπτηρια L.]

393 θεωρησαιο. C., .εωρησαιο:καλωσ L.] θεωρήσαιο. Πατ. καλῶς Wil., confirmed by L.

394 προ. C.] πρὸς θεῶν Ell., Kör., Rich., Sud., confirmed by L.

395 :ωπαρ. C. Lef., :ωποσιδ C. Kör., :ωποσιδο. . . ευρ'ἰθι L.] ὦ Πόσιδον. Πολ. δεῦρ' ἰθι Kör.

396 ενδυματαοια corr. to ενδυμαθ'οια L.] // οιαδ'ε C., οιαδε L.] οἷα δὲ Ell., Leeu., Nic., Wil., confirmed by L. // ηνικ'α. C.] ἡνικ' ἂν Crön., Ell., Head., Hous., Kör., Leeu., Leo, Nic., confirmed by L.

397 εωρακενεπ C. Lef., εωρακεισιγα C. Kör., εορακεισῖωσ; ω written above ο, L.] ἐδρακεισ Leeu., ἴσως Kör.

398 In l. marg. PAT C.] // εγωσ: corr. to εγωγ': C. Kör., ε. ωγε: L.] ἔγωγε Leeu., confirmed by L. // ε. C. Lef., η. C. Kör., . . . L.] ἦν Crois., Rich., Wil., confirmed by L.

399 τ. φε. . . νυξε. ὁ L.]

400 λαλῶ: C. Kör., L.] λαλῶν Head.

401 ουδ'έν C.] // αλλαδειπαταικεσε C., αλ. . . δειγεσε L.] ἀλλὰ δεῖ σε νῦν Crois. (del. Πάταικε, confirmed by L.)

402 παρσ'εῖσ C. Lef., παραγ'εῖσ C. Kör., παρα. L.] πάραγ', εῖσ- Kör., Sud.

403 εἰσφθερεῖσθε] ἐκφθερεῖσθε Eltr., Head., Herw. // θαττ. μεις L.]

404 εκπε. . . ηκασι.ο. L.]

405 ἀνδύναιντοδ'αν] ἂν δύναιντο δ' (del. second ἂν) Crön., Head., Kör., Leo, Wil., ἂν δύναι' ἂν Rob., νεοττιαν δ' οὐκ ἂν δύναιντ' ἂν ἐξελεῖν Head.

406 οἶοι πάρεισ'] οἰοίπερ εἰς' Kör.

409 .ενων Lef., Kör., αθλιων Ric.] ἀθλίων Hous., confirmed by Ric.

417 οικοντιν] οἶκον (del. τιν) Lef.

421 αυτοσ Lef., οντοσ Kör.] οὔτος Leeu., Leo

425 μητρηαγγελουσα] μήτηρ ἀπαγγελοῦσά Crön., Sud., ἐπαγγελοῦσά Lef.

427 εμελεγων] ἐμελέτων Head.

Fr. K assigned to this play by Lef., K² placed before K¹ by Kör., who reports that K is from the bottom of the page, though the lower margin is no longer preserved

585 Ca. 15 lett. ητερ'] λαθεῖν τὸν πατέρα καὶ (or τί οὖν λαθεῖν) τὴν μητέρ' E.C., τί νοεῖν γὰρ ὡς τὴν μητέρ' Sud., κερδαίνειν δὲ νῦν| οὕτως τί πρὸς τὴν μητέρ' Leeu., so Schm. but w. δὲ τί| οὕτως ἂν // φ. . . ε. Lef., φ. ου(σ,ν) Kör.] φράζε μοι E.C., φερομένη or φρόντισον Sud.

586 ἐνταῦθα E.C., Kör., καὶ δεῦρο (or Πάταικε) Sud. // καταφυγοῦσ' Leo // ἐδυνάμην: Sud. // οὐ, σκοπεῖς Arn., Rob., οὐ σκοπεῖς: Sud.

587 Suppl. Sud. // γυναικα, E.C., γυναικα — Rob., γυναικα: Sud.

588 ου. σου Lef., γονον. (.) σου Kör.] μονονμένην οὐ E.C., γέγον' οἶτος, — ἀλλ' (ἀλλ' Leeu.) Sud., Wil., φρονούσιν. ἀλλ' Leeu. // τουτ' // ἔχῃ: Leo, Sud., ἔχῃ. Rob.

589 ἔσπενδον] ἔσπενδεν Sud., reading αὐτός γ' in v. 590

590 τ' suppl. Leo, Sud. (w. ἔσπενδον), δ' Lef., γ' Rob. // ἐκείνος: Leo, ἐκείνος: Lef.

591 κατέστησ'.] κατέστησ': Sud.

592 εχθραν] ἐχθρόν E.C. // πρατ(γ) Kör.] πράττειν Schm., Wil., πράγμα μοι

E.C., *ἡδέαμην* (or *ἡξίουν*) Sud. (both w. *ἔχθραν τε πράττειν*), *πρᾶξιν ἐκτελεῖν* Crön.

593 *αἰσχρὰν ἐμοῦ* Leo, *πανουργίας* Crön., *ἀκοσμίας* Kör., *ἐδεξάμην* (or *οἶαν πάλιν*) Sud.¹, *ἐνοῦσαν ἄν* Sud.²

594 *ἡρεξα. εἰψαισ'* ἡν *ἐξαλείψας'* Wil., ἡν *ἐξαλείψαις* Crön., Leo, Sud.¹, ἡν *ἐξαλείψης* Rob., ἡν *ἐξαλείψαιτ'* Sud.² // *αἰσχροῖα φανεῖ* E.C., *αἰσχύνομαι* Leo, *αἰσχύνεται* Sud., *αἰσχρός ποτ' ἄν* Crön., *αἰσχροῖα δίκη* Rob. // E.C. gives v. to Pataecus (no indication preserved in MS. of change of speaker at end of v. 593), others continue to Glycera

595 Suppl. Leeu., Sud. // E.C. gives v. to Glycera (no indication preserved in MS. of change of speaker at end of v. 594), others continue to Glycera

596 *με γεγονέναι* Kör., *με γενομένην* (or *δεῖν καταγαγεῖν*) Sud.¹, *κού καταφρονεῖς* Sud.², *πονηρίαν* Crön., *μ' εἶναι κόρην* Leeu.

597 *πολυτίμητ'* Lef., *ἄδικα δὲ* Wil., *εἶθ' ἂ φῆς* Herw., *ἄνδρα δὲ* Leeu., *ἄνδρα με* (or *ἀνδρῶν*) Sud., *Πολέμωνα δ' αἰτιον* Gerh.

598 *μὲν πείθομαι* Wil., *γὰρ οὐ κρίνω* E.C., *ἐγὼ δ' ὅτι σ' ἡδίκη* Kör., *δ' ἀπέρχομαι* Herw., *ἔγωγε πείθομαι* (πείθομαι Wil.) Gerh.

599 *εἰς ἄλλας κόρας* E.C. after *εἰς ἑτέραν τινά* Sud. and *εἰς ἄλλας κόρας* Kör., who give 599b to Glycera (no indication of change of speaker preserved in MS.), *μή σέ γ' οἶν* Gerh. continuing to Pataecus

600 *οὐχ ὑβριστικῶς* E.C., *οὐ προαίρετον* Kör. who gives to Pataecus, *οὐ μεῖζον λόγον* E.C., *οὐχ ὑπὲρ λόγον* Gerh., both giving to Glycera, *λοιπόν*; without paragraphus MS.

601 *ἀνδρῶν δ' ἐπραξέ με* (or *ἀνδρῶν γ' . . . σε* if by Pataecus) E.C., *ἀνδρῶν ἐκάκωσέ με* Kör. who gives to Glycera,

ἀνδρῶν μὲν οἶν Sud., *ἀνδρῶν γ' ἐφαίνετο* Gerh. giving to Pataecus, *δεινόν*; and paragraphus MS.

602 *οὐκ ἔσθ' ὁρᾶν* Sud., *ὁ σοβαρός. ἄν* Kör., *οἶον τάχ' ἄν* Sud., *ὅμως δ' οὐκ ἄν* Gerh. // *ἀθλιωτέραν* | Sud.¹, *οἰηθῇ μ' ἔχειν* Kör., *ἐργάσαιτό τις* Sud.², *εἰς τὴν οἰκίαν* | *πέμψαις* Gerh. // After v. 602 Kör. conjectures that the thought was *ἴστω γεγονῶν μ' ἐξ ἐλευθέρου* | *πατρός*

603 *ἐμοῦ* E.C.

Fr. 392 Kock recognized the fact that the quotation from this play may have been lost from the gloss on *ἀποδείξει* in Bekk. Anec. 427. 33

619 630 Alternation of speakers indicated in MS.: paragraphus under 621; *βούλει*; and possibly space for : after *ταῦτ'* 622; paragraphus under 623; *-σ'*; and *ἄρισθ'* 626; *σοι* 627; *οἶδε* 628; *-ς* 629

Distribution of speakers: *Πατ. τί οἶν . . . φιλάττη* E.C., *Πατ. τί οἶν βούλει*: Kör. (below 621 paragraphus, but no room in MS. for : after *τηρεῖν*; after *βούλει* double-point), *Γλ. (continuing) τί οἶν βούλει* Lef., Rob., Sud., *Γλ. (continuing) τί . . . τί βούλει* Leeu. (*βούλει*; and *ταῦτ'* [:?] MS.), *Γλ. κομίσασθαι . . . ἀνθρωπον* Kör. (*ταῦτ'* [:?] MS.), *Πατ. κομίσασθαι ταῦτ'*. *Γλ. -γνωκας . . . ἀνθρωπον* Lef., *Πατ. κομίσασθαι ταῦτ'*. *Γλ. -γνωκας . . . βούλει* Sud., *Πατ. κομίσασθαι ταῦτ'*. *Μοσ. -γνωκας . . . ἀνθρωπον* Rob., *Γλ. κομίσασθαι ταῦτ'*. *Πατ. -γνωκας . . . φιλάττη* Wil., *Γλ. τί βούλει* Rob., *Πατ. τί . . . φιλάττη* Kör. (no indication in MS. of change of speaker after *ἀνθρωπον*, but paragraphus below), *Πατ. φιλάττη . . . σοι* Lef., Leeu., Sud., *Γλ. σοι . . . παραθήσεται* E.C., *Γλ. διὰ . . . σοι* Kör. (no indication in MS. of change of speaker after *φιλάττη*, but paragraphus below), *Γλ.*

πραχθήσεται . . . γέλοιον Lef., Γλ. πραχθήσεται Sud., Γλ. πραχθήσεται . . . σ' Leeu., Πατ. πραχθήσεται . . . σ' Kör. (no indication in MS. of change of speaker after μοι) // Πατ. τοῦτο . . . σ' Sud. (no indication in MS. of change of speaker after πραχθήσεται), Γλ. τοῦτο . . . γέλοιον Rob.¹, to Moschion Rob.², Πατ. ἀλλ' . . . σ' Lef., Rob. (no indication in MS. of change of speaker after γέλοιον) // Γλ. ἐγὼ δα τὰ μ' ἄρισθ' Lef., Kör., Rob., Sud., to Pataecus Leen. // Πατ. οὕτως . . . οἶδε Lef., Πατ. οὕτως . . . σοι: Γλ. ἡ Δωρίς οἶδε Kör., Rob., Sud. (σοι MS.), Γλ. οὕτως ἔχεις. Πατ. τῶν τις . . . σοι: Γλ. ναί, Δωρίς . . . τις Leeu. (no indication in MS. of change of speaker after ἔχεις, but οἶδε:) // Γλ. καλεσάτω . . . τις Lef., Πατ. καλεσάτω . . . λέγω Kör., Rob., Sud. (τις: MS.) // Πατ. ἀλλ' ὁμως . . . λέγω Lef., Leeu.

619 At end ἔδωκέ μοι Sud.

620 ἐκέλευσεν δ' Leeu., εἰωθ' οὖν Leo, εἰωθυ' Sud., ἐβουλόμην Crois. // ἔχειν Crois.

621 Crois.

622 ταυτ' . . . γνωκασ(θ, ε) Kör.] ἀπέγνωκας σὺ γὰρ E.C., ἐπέγνωκας σαφῶς Crön., ἐπέγνωκας (Crön.) and σὺ γ' οὖν Rob., θρασὺν or σφοδρὸν Wil., ἰθ', ἔγνωκας σὺ γε Sud., ἔγνωγ'. ἔγνωκας εὐ Head.

623 ἀνθρωπον; E.C., ἀνθρωπον. al.

624 μ. . . ραχρ. . . σεται Lef., μ. . . ραχθ. σεται Kör.] μοι Crois., μῶν Sud.¹, πραχθήσεται Eltr., Rich., Sud. // πραχθήσεται: E.C., Sud.¹, πραχθήσεται. Sud.² Leeu., Kör., Rich. const. w. foll.

625 τουτογελοιον] γε add. Head., Leo, τὸ Rich., Sud.¹, τουτὶ Crön., Leeu.

626 . . . σ' Lef., . . . ρσ' Kör.] εἰξαλ' σ' E.C., ἥκειν σ' Kör., ποεῖν σ' Ell., Leo, ὀρᾶν σ' Ell., Head., μ' εἶν σ' Sud.¹, ἡμῶν σ' Sud.², τιμᾶν σ' Leeu., σιγαῶν σ'

Rich. // γαμ' Lef., ταμ' Kör.] τὰ μ' Ell., Leeu., Leo, confirmed by Kör. // ἀριστ' // ἔχεις: Herw., ἔχεις. Lef., ἔχει Leeu. // In r. marg. IAT]

627 τίς τῶν Leo, Sud., τῶν τις Leeu., ἦ τις Crois.

628 σ] ἦ E.C., ἡ Leo, Sud., ναί, Δωρίς Crois.

629 σ] ἔξω Leo, ἰῶν Rob., νυνὶ Crois., ἐμοί Sud. // τις Crois.

630 9 lett. ' Lef., 8-9 lett. ρ(β)εστ' Kör.] διαλλάγηθ' Kör., ἀπιθι: πάρεστ' Sud., ὑπάκου' Leo // νυνιλογοσγ(δ)εγωλεγω] λόγοις νυνὶ λέγω E.C., λόγοις ἐγὼ λέγω (or λέγω δ' ἐγὼ) Leeu., λέγω νυνὶ λόγοις Sud., λόγος νυνὶ: λέγω Schm.

631 Suppl. E.C., τί δὴ με δεῦρ' ἐκάλεσας Rob., πάρεμ', ἰδοῦ. τί ἐστίν Leeu., — τί δ' ἐστίν Sud. // In r. marg. ΔΩΡ]

632 8-9 lett. οἶον] τάχα δ' εἰσομ' οἶον E.C., οὐκ οἶσθας οἶον Leeu., τί ἐστι; ποῖον Rob., τί δ' ἐστίν; οἶον Sud., τί δ' ἐστι: ποῖον Kör., σαφῶς λέγ', οἶον Schm. // E.C. gives to Moschion, to Pataecus Leeu., Leeu., Sud., to Doris (continuing) Rob., Kör. (κεκτημένη: MS.), to Glycera Schm.

633 9 lett. '] τὴν κιστὶδ' Crois., τὴν κοιτὶδ' Leeu.

634 11 lett. ἡδὶ' Lef., εἰδὶ' Kör.] ἔχουσιν Ell., Leo, συνέχουσιν Crois., οἶσθας Rob., οἶσθα Crois., αὐτὴ Ell., νὴ Δι' Crois., Ell., ἱματὶδὶ' Leeu., ἀργυρίδ' Sud.

635 11 lett. διεισ Lef., 9 lett. λυεῖσ Kör.] τηρεῖν Leeu., τί παθοῦς' Sud., τί γὰρ οὖν Kör., Schm., τί ἀλύεις Kör. // Lef. continues 635a to Glycera, Πατ. 635a Schm., Sud. (no indication in MS. of change of speaker at end of v. 634), Πατ. τί ἀλύεις, ἀθλία E.C.? Μοσ. πείπονθα κτέ. Sud., to Pataecus Lef., Kör., Rob., to Glycera Leeu. // ἀθλία:] // In r. marg. IAT]

636 νῆ τὸν Δία τὸν Crois. // σωτήρ',
ἐγὼ E.C., σωτήρα, νῦν Rob., Schm.,
καινὸν Rob., δεινὸν Schm., θαυμασίον
Sud., καὶ τρέμω Kör.

637 καὶ ποικίλον E.C., ἀτοπώτερον
Sud. // ἡκ Lef., ἡκε Kör.] ἡ κόρη δοκεῖ
E.C., ἡ κωμωδία | εὐρηκεν Sud.

646 ff. Kör. recognized the speak-
ers as Pataecus, Glycera, and Moschion

646 ὃν Kör., ὅτι (or ὡς) Rob. //
Πατ. ὃν . . . ἔστηκεν Arn., to Moschion
Kör., Rob., Schm.

647 Kör.

648 ἔστηκεν; Kör. // ἡτραγος, εὐ
written above η] // τράγος:]

649 . . . γ' Kör., . . . τ' Wilc.] κέρα γ'
Kör., κέρατ' Leeu., τὰ δύο γ' Arn.,
πῶς δῆτ' Sud., ἥδι τ' Rob., οὕτως ἔχει
τοῦτ', οἶδα? E.C. // Πατ. — ἔχει . . .
οἶδα Leeu. (τοῦτ': MS.), Γλ. καὶ . . . τρι-
τον: Πατ. πετεινὸς . . . ἀθλίας E.C. (no
indication in MS. of change of speaker
at end of v. 649), Γλ. καὶ . . . ἵππος. Πατ.
τῆς . . . ἀθλίας Leeu. (no indication in
MS. of change of speaker after οἶδα or
ἵππος), Πατ. — ἔχει τοῦτ'. Γλ. οἶδα. Πατ.
καὶ . . . ἀθλίας Arn., Πατ. — ἔχει . . .
ἀθλίας Kör.², Μοσ. — ἔχει τοῦτ'. Πατ.
οἶδα . . . ἀθλίας Kör.¹, Rob., Sud.

650, 651 Kör.

652 οὐ Kör., ἐν Wil., πῶς: Leeu.,
τῶν ἀδυνάτων Kör. // τουτμοι] τοῦτ', ἐμοί
Kör., τοῦτ': ἐμοί E.C., τουτί μοι Rob. //
δοκεῖ] δοκεῖν Kör.

653 7 lett. τι] ἀτοπὸν τι E.C., ἀλο-
γὸν τι Kör.², ἐθελοντὶ Kör.¹, σχεδὸν τι
Wil., ζητοῦντι Rob., σκοποῦντι Sud.

654 9–10 lett. εσθαι] αἰσχροῦς E.C.,
μετ' ἐμοῦ (or μετὰ τῶνδε) Kör., λάθρα
Rob., δίδυμα (or διδύμους) Sud., τῷδι
Arn., προέσθαι (or θέσθαι) Kör., ἀφέσθαι
Sud., παραθέσθαι Arn.

655 13 let. ν] εἰ δ' ἄρα τι πιστὸν E.C.,
ἀλλ' εἰ τετύχηκεν Kör., εἰ δ' ἔστ' ἀδύνατον

Arn., οἷμ' εἰ δὲ γέγονεν Wil., εἰ δ' οὖν
δέδρακεν Leeu.

656 12 lett. ρμ' Wilc., ρημ' Kör.]
οἷας E.C., οἷων Wil., ἀπεστέρημ' Wil.,
ἥδη κάκιστ' ἔφθαρμ' Kör., οὐδ' αὐτὸς αὐ-
τῆς εἰμ' Arn., οἶφ' κακῶ πέφυρμ' Schm.

657 . . . ντινηδῆ Kör., . . . τυνηδῆ
E.C. photog.] ἡ δυστυχήδῃ E.C., δήλου,
τίν' ἥδη Kör., ὦ Ζεῦ, τίν' ἥδη Sud., καὶ
ποῦ 'στιν ἥδη Rob., τὰδ' ἔστιν ἥδη Schm.
// Kör. gives to Pataecus, Schm. to
Glycera

658 σήμαιν' ὁ Rob., σήμαινε Kör. //
τ' ἐμοῦ] γ' ἐμοῦ Schm.

659, 660 Kör.

661 ἐπάναγε Wil. // ροθ] ῥέθος βλέπω
E.C., ῥοθίου συχνού (or ῥοθίω στρεφεῖς)
Kör., ῥοθίω τινὶ Wil., ῥοθίως ἄγαν (or
ῥόθιον σθένει, ῥόθιον βία, ῥόθιον δραμῶν)
Sud., ῥόθω τανῦν Arn., ῥόθιός τις εἶ (or
οὖν) Rob. // Kör.¹ gives to Pataecus,
Arn., Leeu., Sud. give vv. 661 f. to
Moschion

662 η.ω] ἥκω Kör., ἥλω Sud. //
ἐγὼ Kör., ἐμῆς Rob., στενόν Sud. //
Kör.¹ gives to Moschion (no indication
preserved in MS. of change of speaker
at end of v. 661), Arn., Leeu., Sud.
continue to Moschion

664 Kör.

665 τω . . . οι] τῶν ἐμοί Kör. (who
proposed to correct to τῶν ἐτι), τῶν ἐπι-
ζητουμένων Arn.

666, 667 Kör.

668 ταμαδ' τὰ δ' ἐμά μ' E.C., τὰμά
δέ μ' Rob., τὰμά δέ γ' Arn., τὰ δ' ἄλλ'
(or τὰμά σύ γ') Kör., τὰμά δ' ἐπ- Sud.

670, 672 Kör.

671 μητρί Kör. // ποῦ Wil.

673 εθρε τοτ', και written over
τοτ'] ἔθρεψ'. ἡπερ τότ' Kör., ἔθρεψ', ἡ καὶ
τότ' Sud. // εἰδεκειμένην] εἰδ' ἐκκειμένην
E.C., εἶδε κειμένην Kör.

674 Kör.

675 κρη...τιν'ε...αι] κρήνην τιν'
Kör., εἰπ' εἶναι E.C., εἶπε καὶ Kör. // τ'
add. E.C., γ' Kör.

676 κοτιθεῖς, αι written over κο] χῶ
τιθεῖς Kör.

679, 681 Kör.

680 κλν... Kör., τυχ.. Sud. pho-
tog.] κλνεν Kör., τύχης Sud.

682 προσθεν, μ written above π] //
ν... Kör., νεον Sud. photog.] νοεῖς;
E.C., νέον — Herw.

683 Wilc.

684 εἰθισμένος Wil., δοκῶν τέως Sud.

685 πο...] πάθους E.C., πότμου (or
πόνου) Kör.

686 Kör.

687 ...ιον] ἄγριον Sud., Wil., δεινὸν
Wilc.

688 εφολκιο. Kör., εφολκία: Wilc.]
ἐφόλκία Wilc., ἐφόλκιον Kör., Πατ. ἐφόλ-
κία | ἡγησάμην Sud. (no indication in
MS. of change of speaker after τύχης,
but ἐφόλκία: (: doubtful) and para-
graphus), τῆς τύχης ἐφόλκιον. Kör.

689 Kör.

690 τρέφειν ἀβούλου Kör. // τρόπους
E.C., τρόπον Kör.

691 Ca. 13 lett. ἀβεστῶν παντῶν τε
... Kör. ("sed litteris στα vix duarum
litterarum spatium relinquitur" Sud.),
φ(ρ). λτ(π)ατ'ων. (γ, ε, κ, ν, π, σ)αντ(γ, π)
α(λ)λλ(α, χ)επ(τ)ῶ E.C. photog., the φ
being now below the line, torn from
its place] δηλοῖς (or δείξαις) ἀληθῆς, φίλ-
τατ', ὦν πάντ'· ἀλλ' ἐπὶν E.C., τῶν πάν-
των τέλος (τέλος Rob.) Kör., τὸ δ' ἄρρεν
οὐκ ἔλαβέ τι τῶν πάντων; Γλ. πάνν
Sud. // E.C. gives to Glycera, Kör.
continues to Pataecus, Sud. continues
691 a to Pataecus, giving 691 b to
Glycera // Wilc. reports paragraphus
below; doubtful

692 τοπου... παρελ. βεμνηνυθεται
Kör. (Wilc. doubts παρελ), ε(σ, γ)φ(ρ)

η(π)....σ(γ, π)αρ..κ(β)εμνηνυθη(σ)ε(γ,
σ)παν E.C. photog.] ἔφη τι παῖς (or τι
νῶν); ἄρ' οὐκ ἐμνηνύθη γε πᾶν; E.C., τόπον
and μνηνυθήσεται Kör., τὰ ποῖα δὴ παρέ-
λαβε; Πατ. μνηνυθήσεται Sud. // E.C.,
Sud. continue to Glycera. // Paragra-
phus below

693 β...χυστισχ Kör. (Wilc. doubts
χ), β...ζυγασ(κ)μ... E.C. photog.]
βαθὺν ζυγαστριον E.C., βραχὺς τις χρυσίου
Kör., βραχὺς τις ἀργυροῦς Sud. // Arn.,
Rob. give to Pataecus

694 π. (γα Wilc.)...ρι...τοισ...με
ροισ Kör., σ...κροσδετοι...εμμενοισ E.C.
photog.] μικρὸς δὲ τοῖς ἐκκειμένοις E.C.,
(τοῖς) παιδαρίοις τοῖς κειμένοις (assum-
ing that γὰρ was written after προσῶν)]
Kör., παρυνρέθη τοῖς κειμένοις Sud. //
Paragraphus below

695 ἐκεῖ...αναθεω...κί...τι.ενετ...
Kör., ε.ει...ανδρ(ε)ε...ε.κ...τ(γ).ευστ
οχ...σ: E.C. photog.] ἐπειπὲ (or ἔτ'εἰπὲ)
τᾶνδον. ἐν δὲ τούτῳ γ' εὐστοχεῖς E.C.,
ἐκείνον Kör., ἀναθεώμεθ', ei Wilc., ἀναθεω-
μένη Sud. // E.C., Kör. give to Glycera,
Rob., Sud. to Moschion // At end of
v. :, paragraphus below

696 τισ. νωπ...με...ααδη
Kör., τι...νωπῆς...ε...ιτα...ααδη
E.C. photog.] τί οὖν ποτε; ζῶνῃ γε κείται
E.C., δηλαδὴ Kör., τίς ἦν ὁ ποιήσας; οἰ-
σθα γράμμα δηλαδὴ Sud. // E.C., Kör.,
Rob., Sud. give to Pataecus // Paragra-
phus below

697 εἰχε...ουτ...ιαμο.πατερ
Kör., εασ...λουτ...μο.πατερ
E.C. photog.] ἔα' σὺ τοῦτ' ἄριστα. δεῖ σέ
μοι, πάτερ E.C., εἶχε and μοι, πάτερ Kör.,
εἶχεν τοιοῦτο ". . . ἰάμου," πάτερ Sud. //
E.C., Kör., Rob., Schm., Sud. give to
Glycera // Kör. reports paragraphus
below; doubtful

698 ε.ρ.σανειπειν...αζωνητισῇ
Kör., .γουςανειπεινε...μζωνητισῇ E.C.

photog.] ἐνούσαν εἰπεῖν εἰκόν' ἐν ζώνῃ τίς ἦν E.C., ἔχοις ἂν εἰπεῖν μοι πότερα (πό-τερα Crois.) ζώνῃ τις (ζώνῃ τις Crois., Rob., Schöne, Sud., Wil.) ἦν Kör., εἰ παρὰ ζώνῃ Rob. // E.C. continues to Glycera, Kör., Rob., Sud. give to Pataecus, Schm. to Moschion // Paragaphus below

699 Suppl. Kör., ἦν γὰρ Kör.¹, ἦν γάρ. Sud. // E.C., Rob., Schm. give to Pataecus, Kör., Sud. to Glycera // Paragaphus below

700 ουκὸν συννηκασα εστῶ Kör., βαδ. νυννηκακα εστῶ E.C. photog.] βάδην συνῆκα· καὶ τόδ' εἶπες τῶν ἐμῶν E.C., οὐκὸν συνῆκας Kör., δύστυχες, τῶν σῶν κακῶν Sud. // E.C. gives to Glycera, Kör. to Pataecus, Rob., Schm., Sud. to Moschion // Paragaphus below

701 χρ. . . σῆπτεμιτρα Kör.] χρυσῇ τε μίτρα Schöne, after χρυσῇ τε μίτρα Kör., μίτρα τε χρυσῇ Herw. // παντα νει . . . α Kör., πανταδ νειν' ἔρασ E.C. photog.] πάντα Kör., δ' ἐκφαίνειν μ' ἐράς; E.C., γοῦν εἰρηκά σοι Sud. // E.C., Rob., Schm. give to Pataecus, Kör., Sud. to Glycera

702 οὐκέτι κατέξω Kör. // τασα εἶδεγ . . . οσ Kör., . . . ιλταταδ . . . εἶδεγω E.C. photog.] φίλτατ', ἀδικος εἰ δ' ἐγώ — E.C., τὰς - - - Kör. // E.C. gives to Glycera, Kör., Rob., Schm., Sud. to Moschion

703 τι προσ . . . εσθεμ α . ν ο. (α written above ν) Kör., εἰς(γ)οδν οσθετῶ φ . . . ἔξ E.C. photog.] ἀδικεῖ σ' δδ' ὕδς θετὸς ἐμός γ', ὥς φαίνεται E.C., — τί προσέχεσθε Kör. // E.C. gives to Pataecus, Kör., Schm. to Glycera

704 πάρειμι τοῦτον Kör. // . μα α . . εγω Kör., μια (.) κα . ψεγω E.C. photog.] μιάρων ὥς νῦν καὶ ψέγω E.C., ἵνα πύθωμαι πάντ' ἐγώ Sud. // E.C.

continues to Pataecus, Kör., Sud. give to Moschion // Paragaphus below

705 ὦ θεοί, τίς Kör. // εστῖναυτοσ . . . ροστ . . . πο Kör., εστῶνησις . . . (.) νοσπ . . . αν E.C. photog.] ἔστ' ὀνησις, εἰ μὲν ὅσπερ ἂν E.C., ἔστιν οὗτος ὁ προσίων Kör., ἔστιν οὗτος; ἔρρ' ὅστις ποτ' εἰ Wil., ἔστιν αὐθις ὁ προσίων ποτε Sud., ἔστιν αὐθόρυβος, τίς Rob. // E.C. gives to Moschion, Kör., Sud. to Glycera, Rob. to Pataecus. // Paragaphus below

806 ff. Ox. Pap. II, no. 211, assigned to the Periceiromene by Grenfell and Hunt. Grenfell and Hunt give general credit for the greater part of their restorations to Blass; "G.-H." in the following is to be interpreted accordingly

857 τοῦτό γε Weil, φληνάφα G.-H., πρὸς θεῶν Sud.

858 G.-H.

859 ὦν. Δωρ. ὥς φησι νῦν E.C., ὦν. Δωρ. θάρρει πάλιν Leeu., ὦν τῆς φιλάτης G.-H., ὦν Γλυκέρας; Δωρ. πάλιν Kör.

860 G.-H.

861 προθυμηθεις] προθυμηθῆς G.-H. // ἀκάκως τοῦνθένδ' ἔχειν Wil., ἀκάκως, γενήσεται Weil, ἀκεῖσθ' ὅσ' ἡδίκεις Marx, ἀκαρῶς πορεύσεται Sud.

862 ἐνλιπομ'] ἐνλίπομ' G.-H. // εὐ τοῦτ' ἴσθ' G.-H., ἐγώ E.C., Δωρ. ἰδοῦ G.-H., ὅτι Wil., ἐπεὶ Leeu., οὐ τοῦτ', ὦ φίλη Weil, Δωρ. εὐ τοῦτ' ἀποτελῶ Dz.

863 ἐγώσ' ἐλ, γ written above ε] ἐγώ δ' (δ' for σ' Blass) ἔλευθέραν G.-H.

864 σ' add. Blass // δεῖ λέγειν G.-H.

865 μάργ' E.C., σχετλί (or δειν') Kör., φθονέρ' Wil., "Ερως Wil., θυμέ, θῦμ' Weil, μοι, τύχη Sud., παρακοπή Rob., Γλυκέριον G.-H.

866 ἐφίλησεν τότε Rob., ἐφίλει δ' ἡ κόρη Kret., ἐφίλει δ' ἡ γυνὴ Crois., εἰσεδέξατο Wil., ἐδέχεθ' ἡ κόρη Weil

867 G.-H. from fr. 862 K.

868 ἀνακρίναι δέον Polak, ἀδικεῖσθαι δοκῶν Wil., αὐτὴν ὑπονοῶν Herw., ἀλογίστως πάνυ Weil

869 ἀπηγχόμην Wil., ἀπωλόμην G.-H.

870 G.-H.

871 κατεγέλα G.-H., δ' ἐμοῦ. E.C., γ' ἐμοῦ; Crois., γέ σου; G.-H., καταγελᾷς ἐμοῦ. Sud.

872 Kret.

873 ἐπεξήταζ' G.-H. // π(τ)α(δ, λ) G.-H. (very doubtful, only the upper tips of the letters remaining over a break)] θύειν E.C., πάλαι(?) G.-H., πάνυ Rob., ταχύ Herw., τάλαν Kōr., τελεῖν Weil

874 εὐαγγελία] // ποθ G.-H., ασε E.C. photog.] ἀσεβὲς πάνυ E.C., ποθουμένων G.-H., ποθουμένους Weil, ποθ' ὡς τάχος Rob., ποθ' ὡς ὀρᾶς Crois., Πόθω τε καὶ Sud., ἤσθημένον Polak

875εκ G.-H.,εἰμεκ E.C. photog.] στένειν (or θρηνεῖν) E.C., θύειν G.-H., θεοῖς Sud., φίλους Weil // τόδε G.-H., ποτέ Weil, τελεῖν Sud.

876 ὁ δὲ ποεῖν Leeu., ὁ δ' ἀπ' ἀγορᾶς Wil., ὁ δ' ἀπὸ τύχης Herw., ὁ δὴ πάρα Weil, ὁ δ' εἰς καλὸν Sud.

877 μαγειροσ, ο written above μ] // θνέτω G.-H.

878 In l. marg. ΔΩ] // κανοῦν μὲν οὖν G.-H.

879 G.-H.

880 βωμοῦ G.-H., ποθεν G.-H., τινα Rob., θεοῦ Weil.

881 G.-H.

882 πολλωφανεῖγουν corrected to πολλωνφανεῖσ] // ...ξ] νῦν Γλυκέραν ταχύ Leeu., νῦν ἔξεισί τις Sud., δὴ· τί δ' ἡ γύνη; Crois.

883 δὴ χὼ πατὴρ G.-H., δεῦρ' δ τε πατὴρ Wil., δευρὶ πατὴρ Sud.

884 τᾶν, ἀποδραμεῖ (or ἀποτρέχεις) E.C., τᾶν, οὐ μενεῖς White, τάλαν, τί ὀρᾶς

Herw., τάλαιν' ἐγὼ G.-H., τάλας ἐγὼ Dz., τάλαιν', ξβη Sud.

885 ε(σ) . η(ν)ε(θ, ο, σ)ν(μ)γ(τ, ι)ακογτ ρσε. : ἡνρη. ραν.] οὗ τοι δράκοντός ἐστι E.C., σοῦ γ' οὐχ ἐκόντος ἐστί; Rob., σοῦ γε ἄκοντος εἰσι (for ἄκοντος εἰσι σοῦ γε) Kōr., εἰσω· κακὸν τοσοῦτον Sud., ἔξεισ', ἀκουσον, Δωρὶ Kret. // τὴν θύραν Kret., ἦν θύραν Sud. // ψοφεῖν; (ψοφεῖ Kret.) Sud.

886 εἴ τι δεῖ G.-H., οἷς με δεῖ Sud.

887 G.-H.

888 δέχεσθαι Dz., δὲ λῦσαι Weil, δεδέχθαι G.-H. // τὴν δίκην G.-H.

889 G.-H.

890 ἀλλ' ἐκκαλείτω G.-H. // δραμῶν Weil, Πολέμων' Wil. // αὐτὸν ταχύ Herw., αὐτίκα μάλα Leeu., Πολ. αὐτός μὲν οὖν Wil.

891 In l. marg. .. ΔΕΜ] // ἐξέρχομ' Leeu., ἐκάλεσας Sud. // εὐπραξίας G.-H.

892 Γλυκέραν G.-H., ἵπαρ G.-H., γὰρ Kōr., ἂθ' Wil. // ἐβούλετο Leeu., ἐπόθει φίλους Wil., ἐπόθει πάλαι Crois., οὐδ' εἰδ' ὄναρ G.-H.

893 πυθόμενος G.-H. // ᾧ δ' οὖν ἐγὼ G.-H., νῦν δ' ὦν λέγω Sud., ὀρθῶς ἐγὼ Weil, ὀρθῶς δ' ἐγὼ Kret.

894 G.-H. from fr. 720 K.

895 G.-H.

896 τῶδε Weil, γ' ἔχει G.-H., σύ γε Sud., λέγεις? E.C.

897 ὦν, ὅπως G.-H., γενόμενος Sud.

898 προπετωσ, ε written above ω] τοὺς σοὺς φίλους Weil, τὰ φίλτατα Wil., τὴν παιδᾶ μου Vitelli, Γλυκέραν πάλιν Kret., ποθ' ὕστερον Herw., θυμούμενος Sud.

899 In l. marg. ΠΟΔΕ] // παρ' ὀλίγον G.-H.

900 οὐδὲ μὴν ὄναρ Weil, οὐδὲ μέμψομαι Wil., οὐδαμῶς ἐγὼ Kōr., οὐδὲ μήποτε G.-H., οὐδεπώποτε Leeu.

901 γλυκεραι·] Γλυκέρα G.-H., Γλυκέρα Wil. // φιλαττη] φιλάττη G.-H. // μόνον G.-H.

902 In l. marg. ... KE] // πραγμάτων G.-H.

903 ὦ φίλη Weil, νή Δία G.-H., γὰρ λέγεις Sud.

904 ἐξ ἐμοῦ G.-H., ἴσθ' ὅτι Sud.

905 παταικε:] // ζητητέον G.-H.

906 G.-H.

907 φιλεῖνον] // καὶ θεοί G.-H., φιλάττη Dz. // Μοσ. ὦ . . . θεοί E.C., after Kauer (*Wien. Stud.* XXVI, 1904, p. 206), who gives to a fourth speaker. G.-H. give to Glycera, Wil. to Polemon

SAMIA

Rob. assigns papyrus fr. LP to this play, placing it in the first act.

1 Lef.

2 μαίνομαι (or μαίνεται) Kör.

3 Leeu., Wil. // A context for vv. 1-3 suggested by E.C. in note

8 εγγιγνέτ']

10 ερριπτ'ευνουσ] εὐθὺς del. Lef.

11 αἱ Kör., οἱ Lef.

14 Lef.

15 σκοπούμενος Crois., confirmed by Kör. // ἐσῶ Lef., εἰ(ο,σ,θ).χ(μ) Kör.] συχὰ Hense, ἔσω Lef., θ' ἅμα Crön., σφόδρα Maz.

18 ταμειῖον] ταμειδίου Crön., ταμειδίου Herw.

25 f. Punct. Bod., Head., Kör., Leo, Wil. // εἶναι written in marg.]

28 "μέγ' . . . ποῦ;" Crön., Eitr., Kör., Leo, Nic., Wil.

31 Μοσχίων' Eitr., Herw., Maz., Nic., Pres., Wil., Μοσχίων Lef.

32 ἐπεὶ Lef., ἰδοῦ? E.C.

33 γέγονεν (γέγονε Lef.) Hense, Wil., ἄλλη Lef. (p. 207), τόδε Herw., Rich.

38 ρεῖ(ν)αι Kör.] γεγονέναι or δεικνύναι Kör.

45 Punct. Legr., Maz., Wil., παρεξήλλαξε: "τί; Lef., παρεξήλλαξε τι αὐτή· (αὕτη· Leo) Leeu., Leo

46 "αὐτή . . . σε," καὶ "βάδιζε . . . εὐτυχέστατα." E.C. after Legr., Maz., Wil., who include καὶ in the quotation, and

Lef., who construes τίθη as nom. Leeu. gives οὐκ . . . οὐδέν, Crön. οὐκ . . . εὐτυχέστατα, to the nurse.

48 η Lef., η or ω Kör.] ὦ Kör., ἦ Lef.

49 Lef.

50 κωγῶ] κάγῶ Lef.

51 ἐξήλθον] ἐσῆλθον Lef.

55 ἐστιτουτοαυτησ] αὐτῆς ἐστι τοῦτο Crön., Head., Leo, Maz., Nic., Wil., ἐστι τοῦτο ταύτης Ell., Kör.

56 ἐμοὶ Lef., Ric., ἐμον Kör.] ἐμοῦ Lef.

58 οὐθ'] οὐθ' Lef., δ γ' or οὐθ' (= δ ξτι) Wil., οὐδ' Maz.

64 πρῶτον] πρότερον Eitr.

65 Lef.

68 ἐξιόνθ' Lef., εἰ.ιονθ' Kör.] εἰσιόνθ' Leeu., Sud., ἐξιόνθ' Lef.

69 ἀγορᾶς Legr., Leo, Maz. // ἐατέον Leeu., Sud., πειρατέον Crois., Ell., Legr., Leo, Maz., Nic., Rich.

70 τοῦτον Leeu., Sud., εἰς δόμον Rob., τοῦτον οἰκαδε Leeu., τοῦτον ἐνθάδε Sud., τοῦτους θ' οὐς ἀγεί Sud., cf. P. 354, τοὺς ἄλλους ἔσω Wil., τοῦθ' ὅπως ἐρεῖ Leo, τοῦ μαθεῖν ἃ δεῖ Rich.

71 ἐτ 8 lett. εἰ . . . ρν Lef., ἐγ . . . (τ) ω(ο).σ(ο)ε(θ) . . . ου Kör.] ἔπειγε E.C., πρὸς θεῶν Hense, Rob., ἐλέησον, πρὸς θεῶν Rob., (μάγειρ)ε, τί λαλεῖς, πρὸς θεῶν Hense, ἐγὼ σκοπῶν σε δῆτ' Kör., ἐπισκοπῶν σε δῆτ' Crois., ἐγὼ, μὰ τοὺς θεοὺς Wil., ἐπισφάξεις μ', ἔγωγ' Eitr.

72 Lef.

73 π.....εθ.. Lef., π.....σ(ε) θ... Kör.] παῦσαι or παῖον (παῖε Leeu.) Hense, πρὸς θεῶν Leeu., πάντα πάντως (πάντως Crois.), πρὸς θεῶν Kör., παντά-
πασιν. Μαγ. σέ γε θέλων Maz.

74 γεμ 10 lett. υσ] γ' ἐμοί (or γέ μοι) Crön., Head., τί εἰ βαρὺς E.C., νῆ τοὺς θεοὺς Crois., Crön., Head., γε· μάτην λέγω λόγους Herw., Maz., so but w. δὲ ποῶ Crois., μὴν λέγω λόγους Eitr., γέ μ' ἐκτείνειν λόγους Hous., γέ μοι· ποιῶ λόγους Kör. // Μαγ. ἰδιῶτ'. Παρ. ἐγώ; Μαγ. δοκεῖς, κτέ. Lef., Μαγ. ἰδιῶτ'! ἐγώ; Παρ. δοκεῖς, κτέ. Leeu. (ἰδιῶτ': and ἐγώ: MS.)

75 Lef.

76 πόσαι γυναικές Lef. // εἰσι, πηνίκα Keil, εἰς', ὀπηνίκα Lef.

81 εἰ] ἦ Rob. // φίλτατ' Lef.

83 παράγετ' παράγε μ' Eitr.

84 :ναιχι:] σὲ ναιχι Wil., ναι, ναιχι Head., Leeu., νῦν; ναιχι Ell.

85 σπυρίδα Leo, Maz.

86 του 8(9) lett. δεν Kör.] τούτου μὲν οὐδὲν E.C. after τούτου μὲν οὐδὲν Head., Kör., Leo, Wil., τούτων σε μὲν οὐδὲν Crois. // Παρ. (continuing) τούτον . . . δέσποτα v. 92 Leeu. (τύχη; and paragraphus, λανθάνει, πέπληχε: and paragraphus below v. 89 MS.)

87 το 8 lett. ραττομενον Lef., το(ε, ω) τ(γ)α(ω) . . . ραττομενον Kör.] τῷ-
φθαλμιδίω E.C., πρᾶττόμενον Lef., τὸ γ' ἐνθαδὶ Rich., τῶν ἐνθαδὶ Leeu., τούτου τὸ νῦν Crois., τὸν ἄνδρ' ἔσω or τούτου δὲ πᾶν Wil., τοιουτοῦ Leo, τολμηρότατα Hense, τὸ πᾶν γ' ὀρᾶ Head., τὸ τῇ Σαμία Kör., τῶν κρυπταδίων Schm., τηρεῖ τὸ πᾶν Maz., τηρεῖ δὲ πᾶν Rob. // Leo, Maz., Rob., Wil. continue to Demeas (λανθάνει: MS.)

88 Lef.

89 Kör., Legr., Leo, give διαγε . . .

δέσποτα to Parmenon, Lef. to Demeas. πέπληχε: and paragraphus MS.

91 πρὸς θεῶν. Leo, κεραμίων. πρὸς θεῶν, Lef. // Maz. and Leo continue πρὸς θεῶν . . . δέσποτα to Parmenon, Παρ. πρὸς . . . δέσποτα Lef., Wil. (no indication in MS. of change of speaker after κεραμίων)

92 ποιινδευρ'] ποεῖν; ἔθι δευρ' Leo, Maz., ἀγε add. Lef., σε Ell., Wil., ἔτι Sud. // τῆς θύρας Lef. // θύρας· | ἔτι Wil., θύρας | ἔτι Lef.

93 δεινυνπ. ρ] δὴ νῦν, Παρμένων Lef., δεῖ νῦν, Παρμένων — Kör.

94 Lef.

95 τί γὰρ Lef., τί οὖν (or με· τί) Eitr., τί δὲ Hense

96 μ', ἥσθημ' ἐγώ (ἐγώ from v. 97) Wil., μ' ἥδη πάλαι Hense, με, Παρμένων Leo, τὸν δεσπότην Bod., Eitr., Leeu., με, νῆ Δία Rich., τῆς Ἑστίας Ell., Kör., ἐμὲ νῦν. Παρ. ἐγώ; (ἐγώ from v. 97) Sud.

97 ἐγώ, written at beg. of v., transferred to end of v. 96 by Head., Sud., Wil., deleted by Leeu. // Ἀπόλλω Lef. // γῶ μὲν οὐ Crois., Ell., Head. (or τουτονί), Leo, ἐγώ; μὰ τὸν Ἀπόλλω, μὰ τὸν Διόνυσον, οὐ Nic.

98 Lef.

99 μηδέν' Nic., μηδέν Lef. // καλῶς Leeu., Leo., Nic. // Παρ. οὐ . . . καλῶς Leeu. (no indication in MS. of change of speaker after δμν')

100 ἦ Head., Nic., ἦ Lef. // ἀδὲ Lef., ἀδῶλ Kör.] ἀδόλως Kör., ἐρῶ E.C., ἀδόλως βλέπω (or γ' ὀρῶ) Hense, ἀδόλως λέγω Schm., ἀδεῶς λέγε Wil. // Lef. gives the end of the v. to Parmenon; so Hense, Schm. Wil. continues to Demeas (δευρ': MS.)

101 τίος ἐστίν: Wil., confirmed by Kör., πρόσεστιν Lef. // Δημ. τὸ . . . ἐστίν: Παρ. ἦν, τὸ παιδίον — Wil., Παρ. τὸ . . . πρόσεστιν: Δημ. ἦν. τὸ . . . μητρός. Lef.

102 τινοςε 8 lett. σ: χρ...δ. σ:] τίνος ἐστὶ μητρός: Παρ. Χρυσίδος Lef., :Χρυσίδος MS., Παρ. τίνος ἔστ' ἐρωτᾶς: Χρυσίδος Hous., Παρ. (continuing) τίνος ἔστι: μητρός Χρυσίδος (or Παρ. τὸ παιδίον: Δημ. τίνος ἐστὶ μητρός: Παρ. Χρυσίδος) Wil.

103 σο 10 lett. ωλασ] σοῦ, νῆ Δί'. Δημ. ἀπόλωλας Lef., σοῦ, δέσποτ' Hense

104 ...ἰδιακριβ...ται. μ Lef., ε. ωι δακριβω...τακαιπ(η)ε(σ) Kör.] ἐγῶδ' Kör., Leeu., Leo, κάτοιδ' Maz., ἀλλ' οἶδ' Herw., σύ, νῆ Δί' (or εὐ οἶδ') Head., ἀκριβῶς Lef., πάντα Leeu., Leo, καὶ πέφραστ' ἐμοὶ Leo, καὶ ἦσθηναι πάλαι Leeu., κῆσθηναι καλῶς Kör., καὶ πιστώσομαι Hense, καὶ πέπεισμ', ὁρᾶς Rob.

105 Lef.

106 π.....εἰ.....ται Lef., π...α (δ)ισ(ε)κ(ν).....τ. ι Kör.] παιδίον Kör., ἐκείνον E.C., διὰ τί Leo, πῶς διεκομίσθη, διὰ τί Leo, παῖδ' ὄντ' ἐκείνης ἢ τανῦν αὐτῇ Ell., τὸ παιδίον τίνος ἔσθ' ὃ τι νῦν Sud.

107 ..εφη 10 lett. λλ' Lef., ...εφη 8(9) lett. λλ' Kör.] τί δὲ φῆς: Maz., ἐρωτᾶς: Hense, ἀλλ' Lef., τίς ἔφη: Δημ. σύ γ' ἄφες τοῦτ' Eitr., τίς ἔφη δὲ — Δημ. μὴ κρύπτ' Leeu., τίς ἔφη τάδ': Δημ. οὐδεὶς Leo, τίς ἔφη δ': Δημ. ἐρωτᾶς: Hense, οὐ φησι τούτου γ' Rob.

108 τισῶσεστιν Lef., τισσοσεστιν Kör.] τίνος ἐστίν: Kör., τίς δ' ἐστίν: Lef., τούτου 'στιν: Leeu. // :εἰ..... Lef., :εἰ..... :ο(α, ε) Kör.] εἶπα Kör., δεῖ σε E.C., εἶπα σοὶ με (or εἶπα πάντα) Kör., εἶπε πάντα Rob., εἰκόες σ' οὐδὲ Wil., ἐν τούτῳ οἶδα Leo, ἐμὲ δ' εὐ ἔσθι Maz., ἔφην δὲ πάντα Lef., ἕα σὺ πάντα Hous., ἐμὲ γέ φημι Rich., ἔστι: χρῆ δὲ Leeu.

112 ηληγ':] ἡδὴ γ' Leo, Rich., ἡ λῆγ' Lef., ἡ λέγ' Kör., Wil. // ἀπόλωλα. Lef., ἀπόλωλα: Wil.

113 χρονος] χιρονός Lef.

114 Δημ. (continuing) ὦ Lef. (αἰθῆρ: MS.) // ὦ τί Head., Leo, ὦ τί Lef.

118 η 8 lett. γος Kör.] ἡ Crois., Crön., Eitr., Ell., Hense, Herw., Kör., Leo, κρατούμενος Kör., Leeu., πεπληγμένος Hense, Herw., κατεχόμενος Leo, 'ναγκασμένος (or βεβιασμένος) Head., παρηγμένος Crois., Crön.

119 Lef.

120 ἂν Herw., Kör., Legr., Leo, Maz., Nic., Rich., Wil. // διανοίας Crois. // ἡς Ell., Herw., πρὸ τοῦ Leeu., ἡς τὸ πρὶν Herw., ἡς πάλαι Ell., ὡς τὸ πρὶν Crois., ὡς πρὸ τοῦ Leeu., κάτι νῦν Maz., καὶ τὰ νῦν Kör., νῦν ἔτι Rich., Sud., Wil.

121 τεπ. θ...ε. Lef., τεπεθετ' α. Kör.] τ' ἐπέθετ' Leeu., Leo (-ετο), Sud., confirmed by Kör., ἂν Leeu.

122 φανενταδ' αὐτῷ] φανέντ' (αδ' del. Lef.) αὐτῷ Bod., Crön., Kör., Leeu., Leo, Nic., Wil., φανένθ' αὐτῷ Lef.

123 εραν Lef., ερων Kör.] ἐρῶν Leo, Wil., confirmed by Kör.

126 Lef.

127 Ell., Leo, Maz., Rich., Wil.

128 οὐκ ὄντ' Ell., Head., Leo, Wil., οὐκ ὄντα γ' (ἐν οὐμ.) Crois., κοῦκ ὄντ' Head. // δ' ἐργάζεται] δ' ἐργ' ἐργάζεται Leeu., Leo, δέιν' ἐργάζεται Wil., δῆτ' ἐργάζεται Maz., δ' ἐξεργάζεται Head., Rich.

129 τοιαῦτ' Head., ἀνόητ' Leo, σάφ' οἶδ' Herw., εὐ οἶδ' Wil., καὶ δέιν' Leeu., Maz., πολὺς τ' Ell., Keil.

130κ Kör.] καιρόν Herw., Leeu., τρίτον Leo, τὸν οὐκ Crois., τιν' οὐκ Kör., τὸν μὴδ' Rich., παῖδ' οὐκ Wil. // τοι' πω Ell., Nic., Rich., Wil., ποι Leeu., πατε Nic., Rich.

131 τοῦτ' Crois., ἀλλ' Leo, οἶδ' Leeu. // οὐδέπω Crois.

132, 133 Crois.

134 οὐδ' εἰ Leeu., Leo, εἰ καὶ Arn., Kör., Legr., εἰ μὴ Crois.

136 ἄνθρωπος Leeu., ἄνθρωπος Lef. ὀλεθρος: Leeu.

139 τατυμημεν] τἀτύχημα μὲν Rich., Sud.

147 Δημ. ἐκ . . . σεαυτὸν Kör., Leeu., Legr., Leo, Maz., Nic., to Parmenon Lef.

149 τις Leo, Wil., τίς Lef.

150 ποι Lef., παι Kör.] παῖ Leo, Nic., confirmed by Kör.

151 ποσιδω]

153 μου] μοι Kör.

154 παντ']

158 Δημ. εἰς . . . ἦδη. Χρυ. δύσμορος. Δημ. ναί . . . οἴομαι Ell., Leo, Nic., Wil. (no indication of change of speaker at end of v. 156, δάκρυον: without paragraphus MS.), Χρυ. (continuing) εἰς . . . ἦδη; Δημ. δύσμορος. Χρυ. ναί . . . δάκρυον; Δημ. παύσω . . . οἴομαι Lef.

160 ποιουσιν]

162 καρτι Lef., και:τι Kör.] καί—. τί "καί;" Eitr., confirmed by Kör.// Δημ. διὰ τοῦτο καί—Χρυ. τί "καί;" E.C. after Leo (Δημ. διὰ τοῦτο. Χρυ. καί—Δημ. τί "καί;"), Sud. (Δημ. διὰ τοῦτο to end of v.), and Eitr. (Χρυ. ὅτι . . . καί—Δημ. τί "καί;") (no indication of change of speaker after ἀνελόμην or after τοῦτο in MS.; καί: τί καί: MS.). Lef. gives the whole v. to Chrysis

163 κακονμανθανω'] οὐ add. Ell., Sud., Wil., νῦν Keil, Leo, Nic.// Δημ. (continuing) διὰ . . . κακόν. Χρυ. οὐ μανθάνω Ell., Wil. (no indication in MS. of change of speaker after κακόν). Leeu., Sud. give the whole v. to Chrysis, Lef. to Demeas, Leo, Kör., Rob. continue the whole v. to Demeas (τί καί: MS.)

164 Δημ. τρυφᾶν . . . ἡπίστασ' Lef. (μανθάνω· without paragraphus MS.)

166 Punet. Leo, Wil., Χρυσί· μανθά- νεις πάνν: Lef.

167 αἰτω: Lef., λιτω: Kör.] λιτῶ Kör., Leo, Wil.

168 δετισ. . . Lef., δετισ. (i.e. space

for :) Kör.] δὲ τίς; Leeu., Leo, δὲ τί σε; Wil., δ' ἔτι σε—Lef.// Δημ. μή μοι λάλει Lef., δὲ τίς[:] MS.

169 ἔχεις and πάντα· Sud., ὀρᾶς· and πάντα προστίθῃμι Lef.

170 5 lett. missing before θ]εραπαί- νας Lef., 3 (or 4) Kör.] ἰδοῦ Rob., νίδον (or ἔτι) Kör., ταδί· Leo, κόσμον Lef.// θεραπαίνας Lef., θεράπαιναν Sud.// χρυσί] χρυσί' Lef., Χρυσί Rob.

171 τίς ἐστι· Kör., Legr., Leo, Wil., τις· ἐς τί Lef.

172 Χρυ. (continuing) βέλτιστ', δρα Lef. (προσιτέον: MS.)// μὴ δακῆς Leo, μὴ δάκνης Lef., μάδικῆς Hous.

175 οὐπω· Leeu., οὐτῶ Crois., τούτῳ Wil.// δάκνει. E.C., δάκνει | ὅμως. Leeu., δάκνει; Wil.

177 Χρυ. καί . . . ἰδοῦ E.C., Χρυ. καί . . . ἦδη Lef., Δημ. (continuing) καί δι- καίως. Χρυ. ἀλλ' ἰδοῦ. Rob., Δημ. (con- tinuing) καί δικαίως. Χρυ. ἀλλ' . . . ἦδη. Leo, Nic. (διαλέγη: and paragraphus MS.)

178 εἰσέρχομ'] ἀπέρχομ' Kör., Leo, ἐξέρχομ' Crois., Nic.// Δημ. εἰσέρχομ' ἦδη Rob., Sud. (no indication in MS. of change of speaker after ἰδοῦ), Δημ. (continuing) τὸ μέγα . . . ἡμάρτανες v. 185 E.C. (ἦδη: MS. without paragraphus), Χρυ. (continuing) εἰσέρχομ' ἦδη. Δημ. τὸ μέγα . . . ἡμάρτανες Lef., Χρυ. τὸ μέγα πρᾶγμ'. Δημ. ἐν τῇ . . . ἡμάρτανες Rob., Sud. (no indication in MS. of change of speaker after πρᾶγμ')

180 σε, Χρυσί] σ' ἐταῖραι. Χρυσί Leeu., Leo, transferring ἐταῖραι from v. 181// δραχμὰς δέκα] δέκα Leeu., Leo, trans- ferring δραχμὰς to v. 181

181 μόνas ἐταῖραι] δραχμὰς μόνas Leeu., Leo // ἐταῖραι] ἑτεραι Head., Rich., δέ (or πολλόν) Maz., κόραι Nic. Kör. proposes to leave v. unchanged (ἐταῖραι ∪ ∪ —, cf. Men. 727 K. There,

however, read ἡ γ' ἐταῖρα, διαφανές) // διατρέχουσ' E.C., δὴ τρέχουσ' Crois. // ταδεῖπνα] δεῖπνα (del. τὰ) Crois.

182 και, η written above] ἡ Crois., Ell., Head., Leen., Leo, Maz., Nic., kai Lef.

186 ἐγωτησ] ἔγωγε τῆς Leo, Maz., Wil., τάλαινα τῆς ἐμῆς τύχης ἐγώ Head.

193 προσ, θε written above] πρόσθε Lef.

194 κλαιουσ'] κλάουσ': Head., Leen., κλαίουσ'. Lef.

195 ποτ' ἐστιτο] ποτε τὸ (del. ἔστι) Head., Leen., Leo, ποτ' ἔστι (del. τὸ) Ell.

199 ἐμβροντήσία] ἐμβροντησίας Rich., ἐμβροντησία (construed w. preceding) Leen.

200 ff. Χρυ. οὐκ . . . ἐκκέκλεικε Nic., Wil. (ἡδύς: or ἡδύς:, without paragraphus, ἀρτίως: and paragraphus MS.), Νικ. (continuing) οὐκ . . . ἀρτίως. Χρυ. οὐ . . . ἐκκέκλεικε Lef.

202, 203 Lef.

204 χολᾶ Arn., Crön., Eitr., Herw., Kör., Maz. // Δημέας χολᾶ: E.C., Δημέας: χολᾶ: Crön., Δημέας χολᾶ. Arn., Eitr., Herw., Kör., Maz.

345 ἀλλὰ Lef., ἄλλα Kör. // ἐλθών—Leen., ἐλθών: Kör., Rob. // "μικρόν:" E.C., μικρόν, ὦ τᾶν' Head. // οἴχεται Lef., οἴχομαι Wil. // Δημ. ἀλλὰ . . . ἐλθών Lef., Δημ. ἀλλὰ . . . τᾶν—Νικ. οἴχεται—Leen., (ἐλθών: without paragraphus MS., no indication of change of speaker after τᾶν). Leen. recognized Niceratus as the second speaker.

346 πανταταπραγματ' πᾶν, τὰ πράγματ' Crön., Leo, πάντα πράγματ' Herw., Wil., πάντα τέλος ἔχει τὰ πράγματ' ἀνατρίπτται Crois., Head. // νῆδ' αἰ' νῆ τὸν Δία Crön., Herw., Leo (or νῶν, - νῆ Δία), Wil.

348 ἄνθρωπος Lef., ἄνθρωπος Wil.

351¹ Lef.

352 θύσειν Leo // . . . ἐμπρήσειν] εἴτα πρήσειν (written εἰτ' ἐμπρήσειν) Leo, φησὶ πρήσειν Wil. // υἰωδουν] υἰδοῦν Rich., Sud., εἴτα δοῦν Leo

353 οψομ(μ) . . . (.)ρ (.)επληχε] δψομ' Wil., Ἡράκλεις Kör., δψον Lef., δψον ἀρτύσειν Rich., Sud., δψον Ἀτρειδῶν Keil, δψον ἐσπέρας Rob. // ἡ add. Lef.

354 σκη νθρωπος] σκηπτός, οὐκ ἄνθρωπος (οὐκ omitted in MS.) Crois.

359 Δημ. τῆς . . . αὐτόχειρ Lef., Νικ. (continuing) τῆς γυναικός. Δημ. αὐτόχειρ: Leen. (γένωμαι: MS.), so Leo, reading however γυναικός τ'.

360 αὐτή Leen., αὐτή Lef., αὐτῇ Leen., Leo, Nic.

361 Νικ. σοὶ δ' . . . προεῖπειν Wil., Lef. continues to Demeas (Νικήρατε: MS.)

368 μονομαχῶσω Ell., Crön., Kör., Leen., Leo, μονομάχης ᾧ Lef.

372 ἐγωσε Lef., ἐγωγε Kör.] ἔγωγε Eitr., Leen. // Νικ. ἐγώ σε. Δημ. θάπτον . . . μου Lef., Νικ. ἔγωγε! θάπτον . . . σὺ Leen. (: ἔγωγε: MS.)

373 κ . . . π Lef., κ . . . γ. Kör.] κᾶγωγε Leen., κέκραγε Kör. // Lef. continues to Demeas, Νικ. ἀλλὰ μὴν . . . Δημ. φεῦγε, Χρυσί. Νικ. κρείττων ἐστί μου Rob. (no indication in MS. of change of speaker after κᾶγωγε and Χρυσί)

374 απ.θ. Lef., απτι Kör.] ἀπτεῖ Kör., ἀπτι Lef. // Νικ. πρότερος . . . μαρτύρομαι Leo (ννί: MS.), Δημ. (continuing) πρότερος . . . ννί. Νικ. τοῦτ' ἐγὼ μαρτύρομαι Lef., so Rob., who however begins Demeas' speech w. πρότερος, Νικ. πρότερος . . . ννί. Δημ. τοῦτ' ἐγὼ μαρτύρομαι Leen.

375 οὐδ' εἰ 11 lett. Lef., σιδ' εἰ . . . θε ρ . . . Kör.] suppl. Leo

376 6 (7) lett. κεισ] καὶ δῶκεῖς: Rob., οἶον ἀδικοῖς Leen., οὐ τὸδ' ἀδικοῖς: Wil., ἡ γὰρ ἀδικοῖς Leo

277 οὐ δίδως Kör., ἀποδίδως Wil. // τοῦμόν: Leo, τοῦμόν. Lef.

378μ(υ, λ) Kör.] πείσομ' E.C., τύπτομ' Wil., ἴδετέ μ' Kör., καὶ μάλ' Leo // Δημ. . . . ὠνθρωποι. Νικ. κέκραχθι . . . εἰσιών Lef., Δημ. . . . Νικ. ὠνθρωποι. Δημ. κέκραχθι. Νικ. τὴν . . . εἰσιών Leo, ὠνθρωποι: and κέκραχθι. MS.

379 Δημ. τί . . . δὴ Leeu., Leo (no indication in MS. of change of speaker after εἰσιών but paragraphus below), Lef. gives τί γὰρ ποῶσω; to Niceratus, τοῦτο . . . to Demeas (after ποῶσω a slight lacuna)

381 σαυτον] σεαυτὸν Crön., Head., Leo, Nic., Wil. // Δημ. κάτεχε δὴ σεαυτὸν Leeu., Leo, Wil. (no indication in MS. of change of speaker after μοι), Lef. continues to Niceratus

385 δευ]//περιπάτησον Crois., Crön., Ell., Legr., Leo, Wil. // ενθαδιμικρὸ] ἐνθαδι, transferring μικρὰ to beg. of v. 416, Crön., Head., Legr., Leo, Wil., μικρόν del. Crois., Leeu.

386 μικρά (from v. 385) Crön., Head., Legr., Leo, Wil., βαῖα Crois., βραχύ τι Leeu., μετ' ἐμοῦ μικρόν Nic. // περιπατήσω: Leeu., Leo // σεα 10 lett. λαβε Lef., σεα 7 (8) lett. λαβε Kör.] σεαυτὸν Crön., Ell., Head., Legr., Leo, Wil., κατάλαβε Leo, σύλλαβε Ell., Wil., ἀνάλαβε Crön., Head., Legr.

387 εἰπεμοιλεγον 9 lett. τε] λεγόντων Lef., λεγόντων, εἰπέ μοι Ell., Head., Legr., Leo, Nic., Rich., Wil., Νικήρατε Wil., σὺ πώποτε Head., συχρόν ποτε Leo, ὦ φίλτατε Legr.

388 οἷ 8 lett. σερρυνη] χρυσὸς ὁ Ζεὺς (written ὁ Ζεὺς χρυσὸς) Crön., Ell., Head., Kör., Legr., Leo, Nic., Wil.

389 διατου] διὰ (τοῦ del.) Crois. // At end . . . Lef., π. γ. Kör.] ποτε Legr., Wil., πάνν Kör., λάθρα Crön., Crois., λαβών Ell., Leo (or ἔνδον ὦν), θεός Eitr.

391f. τρ. . . ξενσ Lef., τρ. . . ξιγουσ Kör.] τοῦ τέγους Wil., confirmed by Kör. // Νικ. τὸ πλείστον . . . ἐστὶ Wil. (no indication in MS. of change of speaker after ρεῖ), Δημ. (continuing) — εἰ . . . τὸ πλείστον: Νικ. ἀλλὰ . . . ἐστὶ Lef., πλείστον: MS. Lef., πλείστον. MS. Kör. // τοτὲ . . . τοτὲ White, τότε . . . τότε alii

393 ὕδωρ. ὀράς: Rob., ὕδωρ, ὀράς: Lef. // ἐστιν. Leeu., Leo, Nic., ἐστίν ὡς Lef.

394 Δημ. μὰ . . . σὴν—Crön., Head., Leo, Wil. (no indication in MS. of change of speaker after με), Νικ. (continuing) μὰ τὸν Ἀπόλλω. Δημ. 'γὼ μὲν οὐ . . . σὴν Lef. (no indication in MS. of change of speaker after Ἀπόλλω)

397 ἐσκεύακέν] ἐχλεύακέν Nic.

398 εστινακριβωστογεγεννημενον] ἔστ', ἀκριβῶς οἶδα, Ell., Leo, Wil., οἶδ' ἀκριβῶς, ἔστι Leeu., ἔστ', ἀκριβῶς ἴσθι (or ἴσθ' ἀκριβῶς, ἔστι Head., τὸ γεγεννημένον Leeu., τὸ γεγεννημένον Lef.

400 γεγονός. Kör., γεγονός: Lef.

403 σοι διὰ κενῆς] διὰ κενῆς σοι Rich.

404 παιδα.] παῖδας (const. w. foll.) Leo, παῖδας (w. τρέφει for τρέχει Lef.) Crois., Ell., Head., Kör., Legr., Nic., Rich., πηδᾶ Crön., Leo, Wil., παίζει Eitr., Sud., χλιδᾶ Leeu.

405 περιπατεῖ λευκός Crön., Schm., περιπατεῖ, λευκός Lef., Μέλας περιπατεῖ λευκός Leo

406 σνδ' αἷσιςφα. ται Lef., ονδ' ανει σφαττοι Kör.] οὐδ' ἂν εἰ σφάττοι Crois., Crön., Herw., Legr., Leo, Rich., confirmed by Kör., who had proposed οὐδ' ἂν εἰ σφάζαι

408 13 lett. κοσηνμε. . . . ογμοσ Lef., 13 lett. κερσημμο. . . . ογμοσ Kör.] σοὶ δὲ κηδεῖσ' E.C., εἰκὸς ἦν Rich., μοι, καὶ οὐμός Wil., καὶ θυγατέρα πέμπε σὴν μοι, καὶ οὐμός Wil.

409 εσ. . . ομ. . . πολλ. . . . μ. εν. ννεχε Lef., εσιεο. απολλ(μ) . . . μ. ι. ν. ννεχε. . .

Kör., who states that everything between εσ and πο is very uncertain] ἐστιάσει τοὺς γάμους μοι E.C., νοὺν Lef., ἔχεις Kör., Νικ. νοὺν ἔχεις E.C., Νικ. (continuing) ἐστὶν εὐκτὰ (written εστ'ευκτα) πολλὰ νῦν μοι. Δημ. νοὺν ἔχεις Kör. (μοι MS. without paragraphus), ἐστὶ τοῦτο· πόλλ' ὀφείλει Rob., ἐστὶ πᾶσι πολλὰ· νῦν δὲ νοὺν ἔχε Leeu., at end ἔμαθε νοὺν ἔχειν Sud.

410 . . . ρ. . . παροξ Lef., β. . . . δ(α) . . . παρο(ε,ω)ξυ(ι) . . . Kör.] βαβαιάξ· μὴ (μὴ Leeu.) παροξυνθεις (παροξυνθεις Sud.) βόα E.C., παροινῶν, νῦν παροξυνθεις βοᾶς: Sud., τεκοῦσα μὴ παροξύνου μάτην Leeu., βραδύνas, νῦν παρέξω πάντ' ἐγὼ Wil.// Νικ. (continuing) εἰ δ' ἐλήφθη τότε - Δημ. βαβαιάξ . . . εὐτρεπῇ E.C., τότε: ("hinter τότε wohl Doppelpunkt" Kör.) and paragraphus MS. Lef., Rob., Sud. continue the whole v. to Demeas

411 ποιήματαπαρεμοιδί . . .] Νικ. πόημα τὰ παρ' ἐμοὶ δὴ Δαιδάλου Leo, Δημ. (continuing) ποιήσον, τὰ παρ' ἐμοὶ δ' ἐτοιμάσας (or ἐτοιμ' ἔχω if 441 b belongs to Demeas) Leeu. (εὐτρεπῇ: MS.), Νικ. ποιήματα τὰ παρ' ἐμοὶ Διὸς χάριν (or δοκεῖ σχεδόν) or ποιήματ' ἐστὶ τὰ παρ' ἐμοὶ Διὸς Wil., Νικ. τᾶνδον εὐτρεπῇ: ποιήματα κτέ. Rob., Sud. (no indication in MS. of change of speaker at end of v. 440)

412 θεοῖς ἔχω Lef., θεοῖς ἄγω Wil.// Δημ. κομψὸς εἶ . . . end of v. 443 Leeu. (εἶ: MS. without paragraphus), Νικ. κομψὸς εἶ. Δημ. χάριν . . . Lef., Δημ. κομψὸς εἶ. Νικ. χάριν . . . Wil.

413 πραγμάτων Leeu., δὴ κακῶν Crois., τῶν κακῶν Leo, εἰδέναι Wil., ὑπονοεῖν Sud., γεγενέναι Hense, συμπεσεῖν Rich., δυσχερῶν or δυσκόλων Eitr., φόμπην (for φόμπην) ἐγὼ Kör., φόμπην κακῶν Leeu.

414 In l. marg. ΜΟΣ'//. α. . . Lef., μο . . . Kör.] μόλις (or μόνον) Kör., πάλιν Sud.

415 Lef.

416 ἐμαυτῷ Lef.//. πο(ω) Kör.] νενομικῶς Hous., γενόμενον Sud., λαμβάνων Kör.

417 v 9 lett. σδε Lef., υπ.λ(δ).ρ (not β) . . . (.)ωσδε Kör.¹, υπ.λ.ρ . . . ωσδε Kör.²] ὑπόμαργος E.C., ὑπέλαβον Sud., ὡς δὲ Sud.//. ενν ομαι Lef., μαλλ. νεννο ομαι Kör.] μάλλον Kör., ἔννοους γίγνομαι Nic., Rich.

418 Crois.

419 παρώξυμαι Lef.//. σαρα Lef., . . . οδρα Kör.] σφόδρα Arn., Crön., Herw., Kör., Legr., Leo, Rich.

424 αυτισ]

431 Crois.

432 πορ⁸lett. τουτ'] περιόφομαι Maz., περιοπτόν Head., Rich., πορευτέον Crois., παροπτέον (or παρόφομαι) Hense, φέρειν θέλω Leeu., φορεῖν θέλω (or φορητέον) Kör., φέρειν με δεῖ Wil., porίζομαι Crön.,// μόνον] μὲν οἶν Rob.

435 αυτ.σ. δεν] αἰτις (αἰθις) Hous., αὐτὸς Lef., μηδὲν Lef.

437 Kör., Rich.

438 Lef.

445 Lef.

446 αὔτη Leo, Wil., αὐτή Crois.// αἰτιος Crois.

447, 448 Lef.

449 τιστο Lef., τισπα . . . Kör.] τις Lef., τις. πάλιν Wil., παρών Leo, πατρί Rob., τότε Lef., τὸ πᾶν Rich.

450 τι ενων] τί Παρμένων Kör., τί δὲ Παρμένων Lef.// πεποίηκεν]

451 οὐδέν. τί οἶν Lef.//εφυγесουτωσ! ἔφυγες σύ: πῶς E.C., ἔφυγες σύ γ' ὦδ White, οὕτως ἔφυγες Head., Leo, Rich.

452 . . . δ. ε Lef., . . . δ. (.)ε Kör., ἐδεῖτε τε' ἐμ'. E.C., καὶ δε.λότατε. Arn., ὠνεῖσθε με Rob., ἐπέδωσαν ἐμέ Sud., ὅτι Δημέας Leeu.

453 . . . ζθη . . . μαθη . . . Lef., . . . ξεν . . . (.)μαθη . . . Kör.] στίζειν Kör., στίζειν

Leeu., *τί μεμαθηκώς*; E.C. after *μεμαθηκώς τί*; Leeu., *με· μεμαθηκώς* Leo, *ἐμ' ὡς μάθη τι* Kör., *ἵνα μάθῃ πᾶν* Wil.//*διαφέρει* Eitr., Leeu.//.....*τρι* Lef.,*ρυ(ι)* Kör.] *δ' οὐδὲ γρὺ* Wiebe

454 *παθεῖν* Arn., Leeu., *ποεῖς* Rob., *ποεῖν* Eitr.

455 *πάντα τρόπον* Sud., *παντάτοπον* Kör., *πᾶν ταισχροὺν* Leeu., *πᾶν αἰσχροὺν* Wil.

457 *ποιησών*]

460 *ποιεῖ*]//*εἰ*] *ἦ . . . ἰμάντα*. Leeu., *ἦ . . . ἰμάντα*; Kör., *εἰ*; *λήψομαι* Wil.

461 *Crois.*

462 *Lef.*

463 *μ ξαι* Lef., *μυλ(δ)ε(ι)ο(θ) ολ(δ)ι(η)* Kör.¹, *μουλιθαδι* Kör.²] *μούνθαδι* Head., Leeu.

464 *αλλ' ὡς*] *ἄλλως* Arn., Eitr., Head., Kör., Leeu., Nic., Sud.//*τινός·* Leeu., *τινος*; Lef., *δεῖ γάρ·* Kör., *δεῖ γὰρ εἶθ'* Lef., *τινος δ'· εἰ γὰρ εἶθ'* Rob.

465 *... σθησομ'* Lef., *πε. σθησομ'* Kör.] *πεισθήσομ'* Eitr., Head., Kör., Leeu., Nic., Sud., *προσθήσομ'* Head.//*μόνον* Arn., Head., *δεῖ μ' ὄλον* Rob.

466 *Crois.*

467 *πρ 8 lett. γραν* Kör.] *πρωῶν* Leo, Sud., *προσιῶν* Lef., *τὴν θύραν* Lef.

468 ff. Kör. recognized the speakers as Parmenon and Moschion, not Demeas and Moschion (Lef.)//.....*δε* Lef., *τῶν... δε* Kör.] *τῶν ἐνθάδε* Arn., Head., Kör., Sud., Wil.

470 *κενῆς* Crön., Head., Kör., Wil., confirmed by Kör.//*ἐμε . . . εἴ . . . οἰς*: Lef., *εἴ . . . ι(τ) ἡγεῖς*: Kör.] *εἰ πιέζων τοῦτ' ἔχεις* E.C., *ἐξιῶν· τι δὴτ' ἔχεις*: Herw.

471 *·ε . . .* Lef., *·π. ου. ι* Kör.] *ποοῦσι* Kör., *ἀγνουσι* Rich.//*α . . . ρσκ. αν(νυνι* written above) Lef., *οἰνοσκεραν(νυται* written above) Kör.] *κεράννυται* (del. *οἶνος*) Kör.

472 *ουμια. γ* Lef., *θυμιαματι*

....*ατ' Kör.] θυμιατ'* (i.e. *θυμιαματι* corrected to *θυμιατ'*) E.C.//*τε* add. E.C.//*θυματ'*] *θύμαθ'* Herw., Rob., *θυμία μ' ἀνάπτεται τι θύμα θ'* (written *θυμίαμα τι θύμα τ' ἀνάπτεται θύμα τ'*) Leo, *θυμία· γαμῶν ἀναπτε θύμαθ'* Rob., *θυμιαται τ' ἡδ' ἀνάπτει θύμαθ'* Herw.//...*η·* Lef., *βια* Kör.] *βία* Kör., Leo

473 *τοι* add. Leo, *παῖ* Hous., Sud., *δὴ* Kör., Wil., *νῦν* Ell., *καὶ γάρ σε* Legr.

474 *εμε. την. . . ιδα*] *ἐμέ τὴν* Lef., *παῖ-δα* Arn., Leeu., Leo, Sud., *χλαμύδα* Kör., Nic., Wil., Παρ. *τὴν παῖδα* — Μοσ. *μέλλεις*; Leeu. (space for : after *ἐμέ*, but no indication in MS. of change of speaker after *μέλλεις*). Those who read *χλαμύδα*, for which Kör. says the space does not suffice, give *ἐμέ, τί . . . μέλλεις* to Moschion

475 f. *εστ. σω* Lef., *εστ. σο.* Kör.] *ἐστὶ σοι* Kör., Sud.//*Μοσ. νουθετήσεις . . . παῖ* Kör., Sud., Wil. (*βούλει·, ἱερό-συλε; παῖ* MS.), Μοσ. *τί βούλει . . . ἱερό-συλε; — παῖ* Lef. (no indication in MS. of change of speaker after *θάρρει*)

477 *Crois.*//*Παρ. διακέκομαι τὸ στόμα* Kör., Nic., so Wil. but to Demeas (no indication in MS. of change of speaker after *φῆμι*). Lef. continues to Moschion

478 *ἔτι* *Crois.*, *λαλεῖς* Kör., Wil.//*ἐξεύρηκά τε* Lef., *ἐξεύρηκα δὲ* Wil., *ἐξευρήκατε* Leeu., Leo

479 *μέγα* Kör., Wil., *τί τὸ* *Crois.*, *κακόν* *Crois.*, *φάρμακον* Rob.//*οντωσι*] *δντως* Lef., *ἰδοῦ* Kör., Leo, Nic., Sud., *δντως; ἴθι* Head.//Those who supply *ἰδοῦ* continue to Parmenon, Μοσ. *ἴθι* Kör.² (no indication in MS. of change of speaker after *δντως*). Head. (reading *ἴθι*) continues to Moschion

480 *.....ον* Lef., *....ρ(σ)ον* Kör.] *σπεῦσον* Arn., Ell., Rich., *ὑστερον* Kör., *αἰσχροὺν* Rob., *δολερὸν* Schm., *βλέψον* Lef.

481 Head., Kör., Leeu., Legr., Leo,
Nic., Rich., Sud.

482 ἀπιέναι Leeu., Nic., Rich., Sud.,
μ' ἀπιέναι Kör. // Punct. Leo

483 εἰκότως Eitr., Sud., ῥαδίως Leeu.,
Rob., ἀλλ' ἴσως Legr., Nic., ἀλλ' ὅπως

Sud. // ἐὰν δέ — E.C., ἐὰν δέ; Kör., ἐὰν
δέ; Lef.

484 γίγνεται Nic., οἴχεται Kör., οἴ-
χετ', εἰ Head.

FR. **437** Τρύφη Scaliger, τρυφή MS.
Phrynichus

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ADDENDA

P. 32, note: On the curiosity of the cook about domestic matters see now Legrand, Daos, p. 127, and cf. his reference to Themistius Or. 21. 272 c.

P. 34, ll. 4 ff.: A more exact account of the history of the St. Petersburg fragments, based on a letter of Jernstedt to Kaibel, is given by Körte on p. xlviii of his edition. The parchment strips, the verso still glued to the binding, were first discovered by Tischendorf in 1844 in the monastery of St. Catharine on Mt. Sinai. The copies of 1 a and 2 a which Cobet published were made by Tischendorf at this time. In 1855 Uspenski rediscovered the fragments, removed them from the binding, and took them to Russia.

P. 36, ll. 8 ff.: Ricci has since discovered that M joins NT: see the statement in the Preface and cf. Critical Appendix, p. 289. The hypothesis here presented regarding the relation of fr. 600 to M is therefore untenable.

P. 38, ll. 4 ff.: Although M in its present position (see pp. 90 ff.) cannot be used as evidence for the lost initial scenes, the view here expressed seems none the less probable.

P. 40, ll. 13 ff.: The course of the action in the fifth and sixth scenes of the fourth act is somewhat more definitely conceived in the notes, pp. 103 ff., owing, it is hoped, to a truer understanding of the technique of the recognition scene, vv. 638 ff.



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